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ISSUE 15 APRIL 1999
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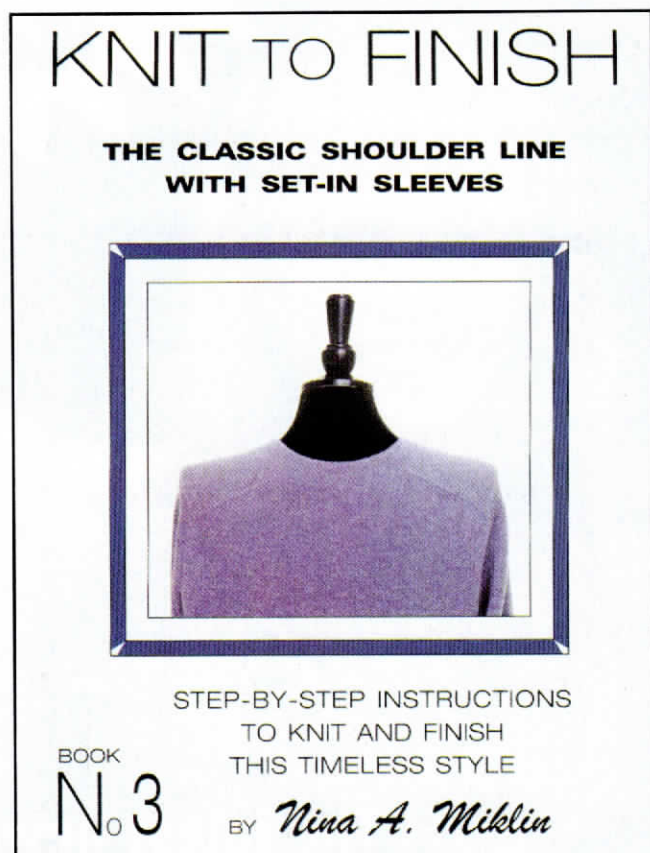


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Dear Readers,

As I write, we're making the final preparations for Machine Knitting LIVE! and very much looking forward to meeting old friends and greeting new faces. I hope it's a super weekend that machine knitters will all enjoy. However, tempus fugit and, by the time you read this, the show will be over and Easter will almost be here. With this in mind, we've included some items especially suitable for Eastertime, but equally nice at any time of the year.

Mary Dowse invites us to knit containers for gifts. She has some super ideas and starts with stockings. Although traditionally used at Christmas, they are also lovely filled with Easter Eggs or other small presents. Big bags are just right for a birthday boy or girl, especially when personalised and beautiful boxes add a perfect finishing touch to a special knitted gift. You'll find her article on Page 12.

Doris Elliott has made a simple adaptation to her Teddy Bear pattern that we published on Page 41 of our February magazine (Issue 13). All you have to do is make his ears longer and the instructions are on Page 55. Doris has also made us the tiny chicks and there are two versions. The first is a stuffed toy and the other sits on top of an egg. It can be used as an egg cosy or put on top of a cream egg. We're indebted to Doris for sharing the pattern with us and thank her sincerely.

We continue our series of patterns for premature babies and include a reader's design from Tyree Bourne. Tyree sent us some amazing photographs of her daughter, Rachael, together with her own moving story of the birth and survival of her baby. Please read her letter on Page 23, because it will leave you in no doubt about how valuable your knitting is to the many Special Care Baby Units throughout the country.

PREMATURE BABY BLANKETS

It's perhaps a suitable time to mention a conversation I had at the G-Mex show last month. A group of us were talking about the voluntary knitting most of us do from time to time, for good causes. One reader in the group, called Margaret, mentioned that although we had given much publicity to knitting for premature babies, we hadn't really emphasised the great need for tiny blankets. They are especially useful when mum can start to cuddle or feed her baby. We all felt that whilst we love knitting, the "kiss of death" to most machine knitters is to have to finish off a piece of knitting - especially a shawl or blanket - with several rows of crochet! If it has taken us a matter of minutes to whiz through a couple of hundred rows for a baby blanket, do we want to spend hours with a crochet hook? Not a lot! Margaret then mentioned that edgings are simply not necessary on premature baby blankets - and, in fact, are positively discouraged because they can be hard and press into a baby's very fragile body.

LET'S GET KNITTING!

I can't think of one machine knitter who doesn't have an odd cone of acrylic lurking somewhere or another. Margaret has asked all of us to cast on sufficient stitches, in any acrylic yarn, to produce a piece of knitting - approximately 24 inches wide. We should knit approximately 24 inches, then cast off. She's especially emphasised "approximately", because this is not the time to spend days "hung up" on the correct tension! It's also not the time to ponder for hours on end about the pattern - plain old stocking stitch will do!

LET OFF STEAM!

Once the knitting is off the machine, "kill it" with an iron and lots of steam. Not only will the knitting lie flat, the finished square will also be very soft and floppy - just right for wrapping around a tiny baby to keep it warm and comfortable. Margaret also mentioned that if the edges still don't lie quite flat after steaming, just run round them with an overlocker. (It's also useful as a test run for those lucky enough to have a new overlocker and need to practice!) Just fold up these "squares" and hand them in to your local SCBU or, as many of you have done in the past, send them to me at the magazine and I'll pass them on to our local hospital.

Before I leave you to this month's reading and knitting, I must mention the special attention we've given to patterns for double knit machines over the past couple of months. So many of you have bought these machines, but found so few patterns for them that you've been on the point of giving up altogether. The selection we've included has covered all family sizes and most basic shapes required. If you don't have one of these machines, do remember that many standard gauge machines will knit double knitting weight yarn if you turn the tension dial round as far as it will go. There's now lots of double knitting yarn now available on cone. The fabric is very nice and most garter carriages knit this weight beautifully. If you don't have a double knit machine, or a garter carriage and feel somewhat neglected this month, please remember this small group of fellow machine knitters who have so little choice of patterns for their machine! We'll fill it with four ply next time! Until then, happy knitting.

Ann Kite

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ISSUE 15 April 1999

ISSN 0269-9761

Publisher & Editor

Anne Smith

Graphic Design

Matt Smith

Subscriptions

Carole Billam

Colour Reproduction

Digital Impact

Distribution

Seymour

Printed in England

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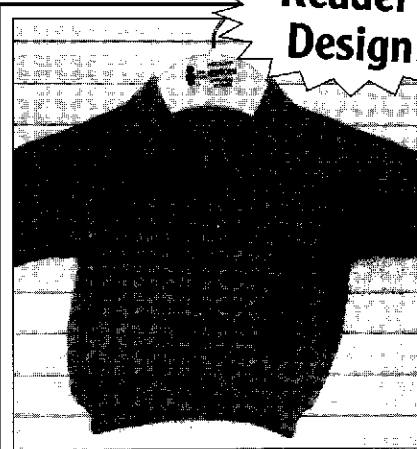
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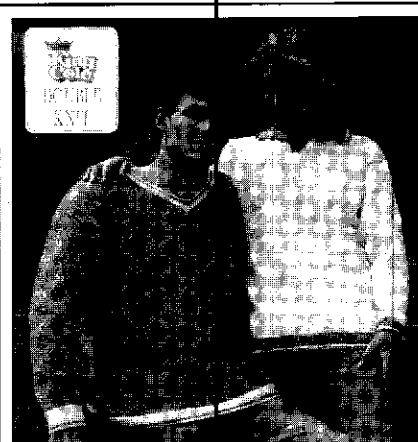


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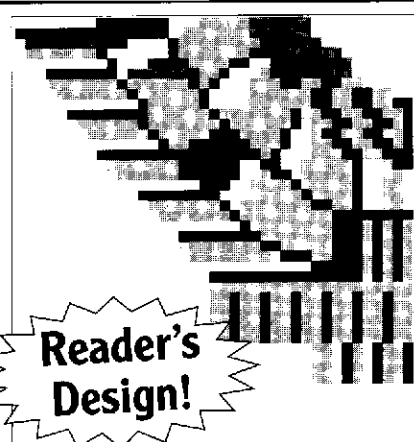


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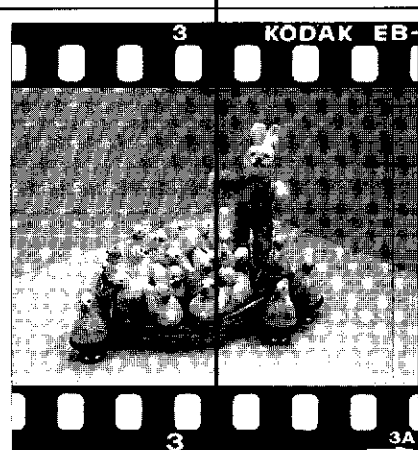


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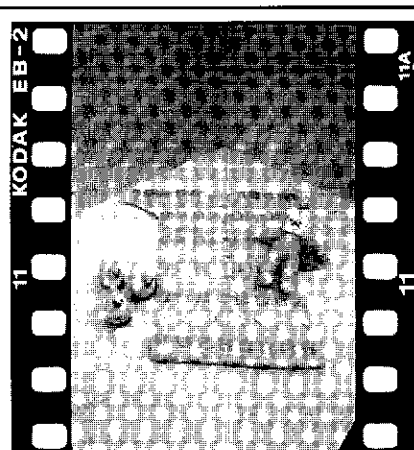


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**PO Box 1479
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 Fax: (01628) 633250**

Canadian Distribution & Subscriptions
 Modern Sales Canada Inc
 PO Box 67, # 6, 1642 Langan Ave
 Port Coquitlam
 British Columbia V3C 3V5, Canada

U.S.A. Sales & Distribution
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Regular Contributors
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 Carl Boyd, Pat Coulston, Doris Coutts,
 Frank Dineen, Mary Dowse, Maggie Dyke,
 Audrey Harrison, Beryl Jarvis, Debbie
 Kendall, Ann Kite, Joan Lafferty,
 Terry Mason, Betty Meeds, Eileen Metcalf,
 Nina Miklin, Jo Newton, Willow Tree
 Knitwear, Jan Wright.

News Line

News & Reviews!

A new product? Your latest venture? Plans for a lecture tour or exhibition? Whatever is happening, if it's of interest to knitters, we'd like to hear about it! Write to **News Line** at the address on page 5 to let everyone know what you're up to!

2ND NOTTINGHAM SHOW

After the success of last year's show, the **2nd Nottingham Machine Knitting Show** is scheduled for **Sunday 18th April 1999** from 10.00 am to 4.00 pm. The venue has changed and is now to be the **Harvey Hadden Sports Centre**, just five miles from Junction 26 on the M1. It's a larger hall than

last year, so there will be more space for both exhibitors and visitors. Refreshments are available and there's a free car park.

As before, it's advisable to book in advance because local regulations require a limit on numbers attending. The ticket price is £2.50 for advance bookings and £3.00 on the door. Lectures have also been organised but most of the places have been taken - sorry!

As we go to press, there's an impressive list of over 50 exhibitors, all connected with

machine knitting. Anne Smith will be there with current and back issues of **Machine Knitting Monthly**, **To & Fro** and **Modern Machine Knitting**, so do visit the stand and say hello.

For further information about the show, please contact organiser Alan Hunt at the following address. To order tickets, please

send a cheque or postal order, payable to Hush Knit Yarns, together with a self-addressed and stamped envelope to:-

Hush Knit Yarns
57 Burnside Drive
Bramcote Hills
Beeston
NOTTINGHAM NG9 3EF
Tel & Fax: 0115-922 3654

KNIT ON THE NET

We've had a letter from **Judith Jones** at the **Knitting & Crochet Guild** to let us know that the Guild now has its own Website. The Guild exists worldwide and is a registered charity. It aims to preserve the old while exploring the new, by keeping the crafts alive and interesting and offers:-

- * a quarterly magazine
- * regional branches
- * a library
- * a growing collection of historical items including needles, hooks and knitting machines
- * a pattern search service for members trying to trace old patterns

* a helpline for anyone perplexed by a pattern or needing help with a new technique
* plans in progress to open a Museum of Knitting & crochet

The Website is the newest and most exciting service, providing a wealth of information and is at:-
www.rgb.indirect.co.uk/guild

For further information about the Knitting & Crochet Guild, please write to:-

Judith Jones
Canalside farm
Off Hobb Lane, Moore
WARRINGTON WA4 5QT

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The **British Association for Open Learning (BAOL)** was founded a decade ago in the late 1980s. Its purpose is to improve the teaching available to learners who are unable to regularly attend a normal class. It does this by setting strict standards and encouraging the development of teaching materials that meet the standards.

BAOL is actively supported by key national educational institutions such as the **National Council for Educational Technology**. Founder members include many of Britain's key industries and household names such as **British Aerospace** and **Marks & Spencer**.

You may feel that BAOL is familiar but not quite be able to place it. If so, look no further than page 22 - it's on the advertisement for **Ann Kite's Home School**, because the school is certified by BAOL. This means that *machine knitters have access, in their own homes, to teaching methods that comply with standards accepted by industry.*

For more information about the Ann Kite Home School, you can contact Ann at:-

The Ann Kite Home School
The Llanerch
NEW RADNOR
Powys LD8 2TP
Tel: 0154 435 0627

GUILD OF MACHINE KNITTERS

Do you know about the new **Guild of Machine Knitters**? A year ago it was just an idea in Chairman **Frank Dineen's** head; now it's a reality! The Guild aims to increase the awareness of machine knitting as a craft and provide help and encouragement to all knitters at all levels of ability.

The Guild seeks to encourage and maintain a high standard of craftsmanship and to encourage young people to take up the craft. It also hopes to organise its own shows and exhibitions and liaise with manufacturers and suppliers to ensure that as many of us as possible work together for the greater good of the craft.

Applications for membership are invited from both clubs and individuals. To become a member of The Guild of Machine Knitters, there is a one-off Registration Fee of £5 per club and £2 per individual. In addition, the annual fee is a further £12 for all members.

There are considerable discounts available to knitting clubs, including a 10% discount if the club has ten or more current paid up Guild members. Clubs can also initially pay the £5 Registration Fee, then take up to six months to collect the funds and send the balance of individual membership fees to the Guild.

Many machine knitting clubs arrange an "Open Day" once a year, with a display of members' work, hands-on demonstrations and perhaps a guest speaker for the day. Not only does it swell club funds, but also encourages newcomers to join the group and take up machine knitting.

The Guild of Machine Knitters greatly values promotion of the craft in this way and allows participating members a very generous 60% reduction in the club's annual fee - if the club organises such an annual event to which the public is admitted.

Although the Guild is actively seeking support from the many machine knitting clubs around

Stitches of Distinction

Two prize-winning students at Solihull College - Anne Kavanagh and Anita Cavill - have won Elizabeth Arrowsmith Awards for their outstanding designs.

Most Promising Designer
Anne Kavanagh

Creative Colour Design Award
Anita Cavill

Anne won the **Most Promising Designer Award** with a collection inspired by Gothic, Medieval and Celtic patterns. Anita won the **Creative Colour Design Award** for a collection inspired by endangered species. The winners have been presented with a silver cup and prize money and we send them both our congratulations.

the country, individual knitters are by no means forgotten! Membership is available to any machine knitter who perhaps has no local club, or who cannot join a group because of family or work commitments. Some knitters may also have a physical problem which makes it difficult for them to get out and about - your support is equally welcome and the Guild's Newsletter will keep you in touch.

Although it's early days yet, the Guild has appointed several committee members and produced its first Newsletter. You can obtain further details from:-

Frank Dineen
48 Littlepark Avenue
Bedhampton
HAVANT, Hants PO9 3QY
Tel:- 01705-475251
E-mail:-
Fdineen@compuserve.com

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Designers

Spring Collections

Here's a selection of new patterns especially designed for machine knitters. There's some well known names that you'll all recognise and a few new ones too!

Maggie Andrews

FOUR SEASONS SUITS

There's a new book available from **Maggie Andrews** and it's called **Four Seasons Suits**. As the title suggests, it contains patterns for four super suits for all occasions throughout the year. Each has very effective trims and finishes. All the suits are easy-to-knit, classic styles in a wide range of sizes, suitable for knitters of all abilities.

Spring

The skirt is sideways knitted with a medium flare and a scalloped edge. It's teamed with a dolman tunic with short sleeves and has a "V" neckline and scalloped hem.

Summer

Maggie has designed a slim-looking, shadow-pleated skirt with tiny pencil pleats for this suit. She's added a short-sleeved top with a square neckline and has incorporated ladder lace butterflies across the yoke.

Autumn

Travelling through the seasons, the next suit has a sideways-knitted, fully-pleated skirt with

a knitweave edge to the pleats. It's topped with a "V" neckline waistcoat that has vertical, knitweave stripes.

Winter

Maggie's final design in the collection is a vertically-knitted, four panel "A" line skirt and jacket with set-in sleeves. The jacket is long and has a patterned, rib peplum and a "V" neckline.

Four Seasons Suits costs £4.50 for UK readers, including post and packing and you should send your remittance, in Sterling only please. Friends in Europe should add another 50p per book and those in the rest of the world should add another £1.00 per book to cover the extra postal charges. For a copy of Maggie's free, illustrated catalogue, please send a self-addressed and stamped envelope. The address for ordering or information is:-

Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

Jane Hawkins

CELEBRATION

Fans will be pleased to know that **Jane Hawkins** has produced a new pattern she's called **Celebration**. The design is a sideways-knitted skirt with a basque, teamed with a simple waistcoat enhanced with braid. Jane has also added luxurious, fringed scarves. The design is casual and comfortable and knitted in **Hush Knit French Crêpe**.

The pattern is suitable for any standard gauge, 24 stitch punchcard machine or all

electronics. The waistcoat is a loose fit, suitable for bust sizes from 87 cm to 112 cm, 34 in to 44 in and the skirt can be knitted to any size. It costs £3.00 plus 26p postage and packing and is available from Jane at the following address:-

Jane Hawkins
Lymington Cottage
Tarrandean Lane
Perranwell Station
TRURO
Cornwall TR3 7NP
Tel:- 01872-560476



Phyllis Moran

NEW E6000 PATTERNS

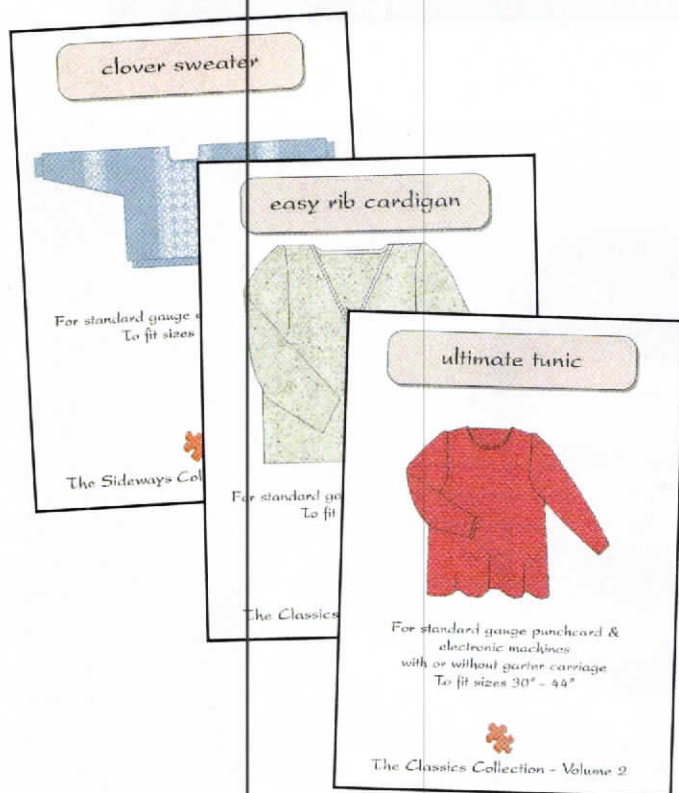
Phyllis Moran has been a machine knitter for 16 years, on both the Duo 80 and E6000. As she was learning to use the machines, she used some of the patterns available but quickly learnt to adapt them to suit her needs. Soon, she started to design garments and outfits for herself and they were much admired by other Passap knitters at her knitting club. Guided by their comments and observations, she has produced six mix and match patterns:-

- ☐ Short-sleeved top and skirt
- ☐ Jacquard cardigan
- ☐ Tuck stitch top and skirt
- ☐ "V" neck cardigan
- ☐ Longline cardigan that can be worn as a coat
- ☐ "V" or round neck cardigan using a built-in pattern

Each pattern has a colour photograph on the front cover and costs £4.00. Phyllis will be pleased to send a catalogue and further details, on receipt of a self-addressed and stamped envelope, if you write to her at the following address:-

Phyllis Moran
5 Lineacre Close
GILLINGHAM
Kent ME8 9NW





Linda Irwin

CLASSICS COLLECTION

We've another new name for you - that of designer **Linda Irwin**. Linda has sent us three new patterns and all of them are suitable for standard gauge machines. **Clover Sweater** is designed for electronic machines, with or without a ribber and the yarn used is **Forsell Shamal 4-ply**. It's knitted sideways and the sleeves are attached to the body by picking up the stitches along the armhole edge before knitting down to the cuff. Linda also offers either Fair Isle or ribbed welts and cuffs and the size range is from 30 to 52 inches.

The second design is an **Easy Rib Cardigan** with set-in sleeves, suitable for any standard gauge machine with a ribber. It's knitted in full needle rib and has classic styling and a relaxed, easy fit. There are two lengths and the size range is from 30 to 48 inches. The suggested yarn is **Bramwell Duomagic 3-ply**.

Finally, the **Ultimate Tunic** is designed for standard gauge punchcard and electronic machines, with or without a garter carriage. Linda suggests using either one

of these three popular yarns - **Bramwell Artistic**, **Bonnie's Sable Crêpe** or **Yeoman Aurora** and no ribber is required. The tunic will fit sizes from 30 to 44 inches and the armholes are deeper than average to add to the drape. If you don't have a garter carriage, you knit the tunic in stocking stitch. Linda gives knitters with a garter carriage a pattern to use. Instructions are included for shaping either on the machine, or using the cut and sew method.

Linda's patterns are today's looser shape and cost £5.00 each including postage and packing. Disks are also available and also cost £5.00 each or £4.50 if ordered with other books. A book and disk ordered together costs £9.00 including postage and packing. For further information or to order, you can contact Linda at the following address:-

Linda Irwin
15 Wyatts Close
NAILSEA
North Somerset BS48 2JH
Tel:- 01275-798672
E-mail:-
linda@jigsawknit.freemove.co.uk
Website:- <http://www.jigsawknit.freemove.co.uk>

Arlene Connolly

DESIGNER YARNS

After listening to requests from their many customers, **Denys Brunton Designer Yarns** now offers a selection of single leaflet patterns to machine knitters. They have all been designed by **Arlene Connolly** and **Pat McCourt**.

PASSAP E6000 & DUO 80

Four of Arlene's patterns are for Passap E6000 and Duo 80 machines. There's a **man's sweater**, a **woman's sweater** and a **child's button-up cardigan** in **Duette** and **Magicolor** and a **woman's car coat** in **De-Lux** and **Magicolor**. She's also designed four other patterns for standard gauge machines.

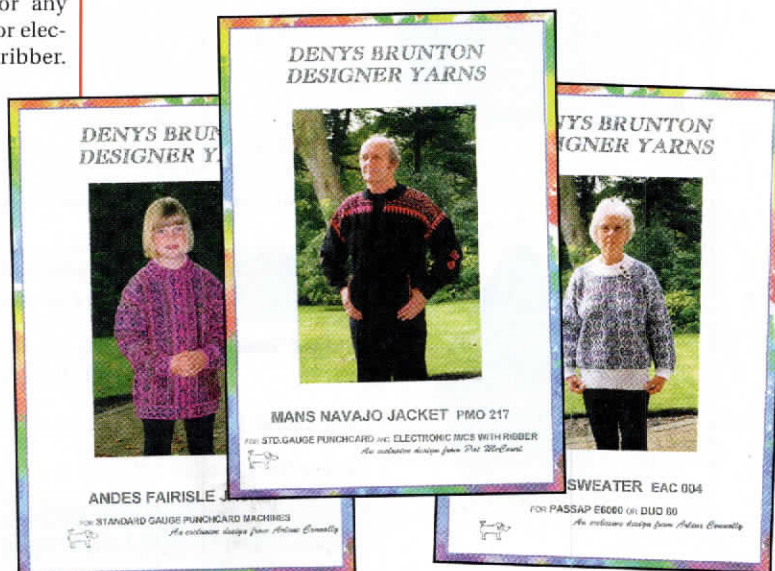
You'll need a Brother punchcard machine with a Garter Carriage for a **man's textured, zip-up jacket** in **De-Lux Double Knitting**, but any standard gauge punchcard machine is fine for a **child's Fair Isle jacket** or a **man's zip-up Fair Isle jacket**. Arlene's last design in this series is a **man's "V" neck, Fair Isle cardigan** for standard gauge punchcard machines with a ribber.

The final two designs are by **Pat McCourt**. Any standard gauge machine with a ribber can be used for a **woman's polo shirt** with long or short sleeves. It's knitted in **Cotton Sensation** and its classic lines will have huge appeal. Pat's other design is a **man's zip-up jacket** in **De-Lux 4-ply** and **Magicolor**, suitable for any standard gauge punchcard or electronic machine with a ribber. There's a striking yoke pattern, echoed on the sleeves and pocket tops.

The patterns are all available from **Denys Brunton** stockists and if you would like more information or details, please write to the following address:-

Denys Brunton Designer Yarns
Victoria Mill
Station Road
Turton, BOLTON
Lancashire BL7 0HB
Tel:- 01204-852104
Fax:- 01204-852604

Pat McCourt



'V' & Round Neck Sweater

A **King Cole** design in **Double Knitting** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

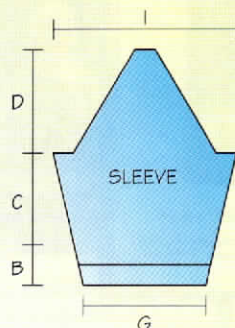
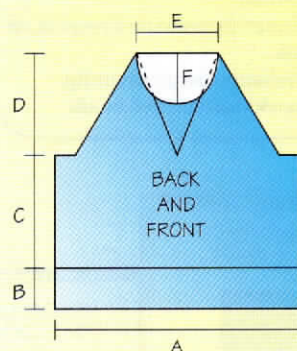
This pattern is suitable for double knitting machines with a ribber.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 59.

Diagrams

A = 23.5 [25.5, 29.5, 31.5] cm
B = 4 cm
C = 11.5 [13, 14, 16] cm
D = 10.5 [11.5, 13, 14] cm
E = 8.5 [8.5, 10.5, 10.5] cm
F = 5 [5, 5.5, 5.5] cm
G = 13.5 [13.5, 15.5, 15.5] cm
H = 9 [10.5, 11.5, 13.5] cm
I = 18.5 [20.5, 22.5, 24.5] cm



MATERIALS USED	King Cole Soft as Silk D.K. (Yarn Guide No.15.)	King Cole Big Value Baby D.K. (Yarn Guide No. 15.)
Striped Sweater	1 [1, 1, 2] x 100 g balls in White (MC) 1 [1, 1, 2] x 100 g balls in Blue (C)	1 x 100 g ball in White (MC) 1 x 100 g ball in Blue (C)
One Colour Sweater	2 [2, 2, 3] x 100 g balls in White (MY)	2 x 100 g balls in White (MY)
Round Neck Version	2 [2, 2, 3] x 100 g balls in White (MY)	2 x 100 g balls in White (MY)
The fibre content of Soft as Silk D.K. is 100% Courtelle Acrylic. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.		

Knitting Instructions

MEASUREMENTS

To fit chest 41 [46, 51, 56] cm, 16 [18, 20, 22] in.
Actual size 45 [49, 57, 61] cm, 18 [19½, 22½, 24] in.
Length to back neck 26 [28.5, 31, 34] cm, 10½ [11½, 12½, 13½] in.
Sleeve seam 13 [14.5, 15.5, 17.5] cm, 5½ [5½, 6½, 7] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 40 rows to 10 cm, 4 in measured over English rib/Half Fisherman's rib (tension dial setting approximately 7/7).

KNITTING NOTES

a) We used main bed side of knitting as right side of garment.

'V' NECK STRIPED SWEATER

BACK

With carriage at right and using MC, cast on 47 [51, 59, 63] sts at centre of machine in 1x1 rib with extra st at right. * K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Set machine for English rib/Half Fisherman's rib (tucking on ribber) *. Set RC at 000. Using MT/MT, cont in stripes of 10 rows C and 10 rows MC throughout, K 46 [52, 56, 64] rows.

SHAPE RAGLAN ARMHOLES

Set RC at 000. Cast off 2 sts at beg of next 2 rows **. Dec 1 st at each end on next and every foll 4th row until 27 [31, 37, 41] sts rem, then on every foll alt row until 17 [17, 21, 21] sts rem. K 1 row. Cast off.

FRONT

Work as for Back to **.

SHAPE NECK

Transfer centre st on to adjacent N and push empty N to NWP. Push 21 [23, 27, 29] Ns at left to HP. Cont on rem sts for first side.

Dec 1 st at neck edge on next and every foll 6th row and, at the same time, dec 1 st at raglan edge on next and every foll 4th row until 8 [10, 12, 14] sts rem, then on every foll alt row until 6 [8, 5, 7] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. K 1 row. Fasten off. With carriage at right and using a transfer tool, push rem Ns from HP to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 27 [27, 31, 31] sts at centre of machine in 1x1 rib with extra st at right. Work as for Back from * to *. Set RC at 000. Using MT/MT, cont in stripes of 10 rows MC and 10 rows C throughout, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 37 [41, 45, 49] sts. K 15 [13, 17, 17] rows. RC shows 36 [42, 46, 54].

SHAPE RAGLAN TOP

Set RC at 000. Cast off 2 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll 4th row until 17 [21, 23, 27] sts rem, then on every foll alt row until 7 sts rem. K 1 row. Cast off.

NECKBAND

With carriage at right and using MC, cast on 73 [81, 89, 97] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, inc 1 st at each end on next 4 rows. 81 [89, 97, 105] sts. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join raglan, side and sleeve seams. Join neckband seam. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

'V' NECK ONE COLOUR SWEATER

Work as for 'V' Neck Striped Sweater using MY only.

ROUND NECK STRIPED SWEATER

BACK

Work as for Back of 'V' Neck Striped Sweater to **. Dec 1 st at each end on next and every foll 4th row until 37 [39, 45, 47] sts rem. K 1 row.

BACK OPENING

Transfer centre st on to adjacent N and push empty N to NWP. Push 18 [19, 22, 23] Ns at left to HP. Continue on the remaining sts for the first side. K 2 rows. Dec at raglan edge on next and every foll 4th row until 13 [15, 18, 20] sts rem, then on every foll alt row until 8 [8, 10, 10] sts rem. K 1 row and then cast off. With the carriage at the right and using a transfer tool, push the remaining Ns from HP to WP. Finish to correspond with the first side, reversing shaping.

FRONT

Work as for Back of 'V' Neck Striped Sweater to **. Dec 1 st at each end on next and every foll 4th row until 33 [35, 41, 43] sts rem. K 3 rows.

SHAPE NECK

Using a length of appropriate colour, cast off centre 5 [5, 9, 9] sts. Push 14 [15, 16, 17] Ns at left to HP. Cont on rem sts for the first side. Dec 1 st at raglan edge on next row. K 1 row. Dec 1 st at neck edge on next 4 rows and, at the same time, K 2 [2, 2, 0] rows. Dec at raglan edge on next row.

4TH SIZE

K 1 row. Dec 1 st at raglan edge on next row.

ALL SIZES

K 1 row. 8 [9, 10, 10] sts. K 2 [0, 0, 0] rows. Dec 1 st at raglan edge on next and every foll alt row until 2 sts rem. K 1 row. Fasten off. With carriage at right and using a transfer tool, push rem Ns from HP to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

Work as for Sleeves of 'V' Neck Striped Sweater.

NECKBAND

Join raglan seams. With carriage at right and using MC, cast on 63 [63, 75, 75] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 11 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on inside.

RIGHT BACK BORDER

Push 19 [19, 21, 21] Ns to WP. With wrong side facing, pick up 19 [19, 21, 21] sts along right edge of back opening and place onto Ns. Using MT-1 and MC, K 2 rows. Drop every st 1 row down and reverse sts for garter st. Counting from left edge, make 3 buttonholes by transferring the 3rd and every foll 6th st on to adjacent N at right. Leave empty Ns in WP. K 1 row. Using MT+3, K 1 row. Drop every st 1 row down and reverse sts for garter st. Cast off with a latch tool.

LEFT BACK BORDER

Work as for Right Back Border reading left for right and omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join side and sleeve seams. Sew Left Back Border under Right Back Border at lower edge of back opening. Sew on buttons.

ROUND NECK ONE COLOUR SWEATER

Work as for Round Neck Striped Sweater using MY only. ■

Masterclass

Easter Gifts

Why not knit containers? asks **Mary Dowse**. You can use them for Easter presents, or gifts throughout the year. They are very simple and don't take long to knit. You may even have samples that can be used straight away!

Although **stockings** are more traditionally used at Christmas, they are equally useful at this time of the year for holding Easter eggs and other small presents. They can have suitable motifs or patterns knitted on them in Fair Isle and, for use all the year round, you can make a birthday sack or pillowcase, made out of samples sewn together.

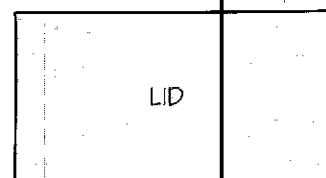
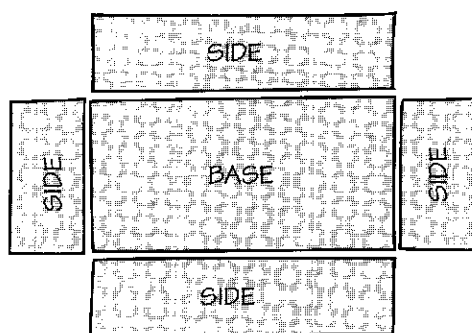
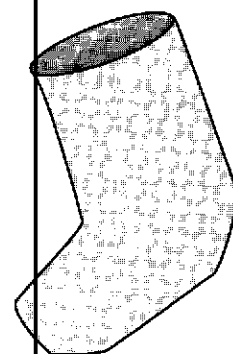
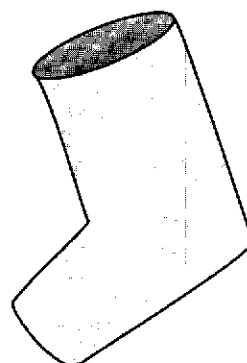
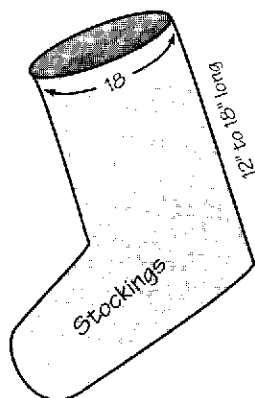
A **big bag** is fun and can be knitted separately with boxes to hold presents. Alternatively, knit a small box to use as a jewellery box and decorate it to make a luxurious present. To finish off a package, add flowers or other seasonal motifs at other times of the year. A sweater or scarf you have made and enclosed in a machine knitted box would be a beautiful and marvellous present.

Stockings in any size are great in Fair Isle or, if you are proficient, in double jacquard. You just need two simple pieces as shown in the diagram opposite. You may wish to make a hanger from Rouleau or ribbon to hang the stocking at the end of the bed or in a suitable place. How does one hang them on a divan bed, I wonder? Perhaps with a safety pin?

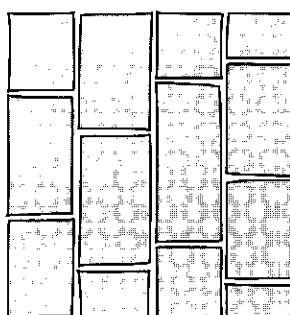
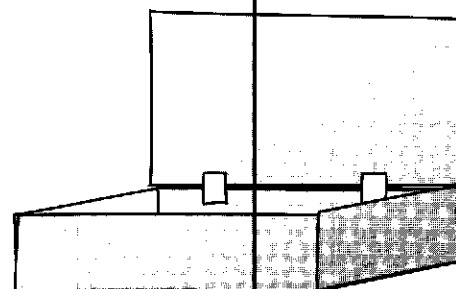
I have a bed with headboard and base which I've had since I was six. The base and the mattress have been refurbished many, many times during my life! I have kept the wooden base and headboard, which are plain, so there is still a place to hang stockings!

Stockings decorated with bunnies and chicks are great fun at Easter. They can be filled with tiny Easter eggs or other goodies and hidden in the house or garden for a child to find. There are lots of tiny chicks and other

Hold it!



Boxes are a labour of love, but I've made one and it's great. Don't make hundreds, they should be made to hold a very special present.



Easter items in the shops now and cake decorating sections of stores are particularly useful for tiny things. **N.B.** Please take care with the decoration, won't you, if the gift is for a very small child!

I never had a pillowcase for either my birthday or at Christmas, though perhaps that is yet to come. I don't get as many presents as I did when I was six - but they are bigger! A pillowcase can quickly be made out of some samples and I'd back each piece with Vilene to make sewing them together easier. My best advice is to forget mattress stitch - unless you make special samples and want to turn the container into a work of art.

LAST MINUTE PRESENTS

Necklaces

At any time of the year, make a necklace of marbles. Knit a long enough piece of thin lurex knitting and join the seam, enclosing the beads in it. Wear it on your birthday or at any time.

Boxes

These are a labour of love. They can be made of fabric or of knitting and the diagram shows them clearly. You will need card for the main shaping and lots of thread. For a rectangular box, you'll need a piece for the bottom, two pieces for the long sides, two pieces

the same height for the narrow sides and a lid that's a fraction bigger than the base. You will need the same pieces for the lining, which you make of knitting or of lining.

Make your knitting a half inch bigger than the card pieces and pull them snugly over the card using thread to hold them in position. You can pad the box with wadding, made a little smaller than the card before finally sewing the lining and outside together with fine over-sewing. Fix the lid in position with buttonhole bars and finally fasten with a button and loop. This takes time and is a real labour of love. A sharp knife and a ruler are a necessity for cutting the card and patience is required for "threading" the pieces, but I've made one and it's great. Don't make hundreds, they should be made to hold a very special present. ■

You can make a "big bag" by knitting across the full width of your machine, adding a hem at the top. Now fold the knitting in half and join the side and lower seam, then thread ribbon, tape or cord through the hem at the top. These "big bags" can be used every year and are especially nice when they are personalised and made for birthdays.

You can also make a simple bag to hold "junk jewellery" and it will make a super present for both the young and young at heart. Make a compartment for each piece - either all the same size or different - and then roll up the bag as shown in the diagram (left). Just add a simple tie to keep it all together, as shown.

11th Machine Knitting Exhibition

Saturday, 24th July 1999 - 10.00 to 5.00 pm

at Chepstow Leisure Centre, Chepstow, Gwent

Tickets £2 per person



Jumper Competition in aid of CLIC

Jumper theme *Stars and Circles*



Machines, Yarn, Accessories, Books,

No stairs - ample free parking - all details from:-

Alice Wilmshurst

"Hawthornes", Whitecroft, Forest of Dean, Glos GL15 4PF

Tel: 01594 562161



Mary Dowse Designs

Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine gauge) machines in sizes from 10 to 26.

Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including "Notes and Ideas for Double Jacquard".

Illustrated catalogue and prices £1 refundable with order

Mary Dowse Designs, Flat 50b, 50 St Anne's Crescent
Lewes, East Sussex BN7 1SD



jigsawknits

Pattern books

Illusion Sweater*
Snowflake Jacket*
Clover Sweater*
Leftover Sweater*
Easy Rib Cardigan
Ultimate Tunic

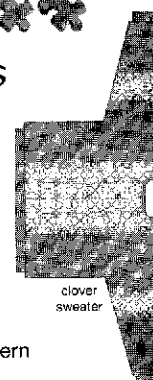
Designaknit disk available for books marked *

All pattern books are £5 each inc p&p

Disks £4.50 each inc p&p

Also UK distributor for American designer, Jill Stern

Brochure available
on request
All orders sent by
first class post



clover sweater

Linda Irwin, 15 Wyatts Close, Nailsea, Bristol, BS48 2JH
Tel: 01275 798672

Email: linda@jigsawknit.freemove.co.uk

Website: <http://www.jigsawknit.freemove.co.uk>

Club Line

News and events

Club secretaries and organisers - this is your page and your chance to let everyone know who you are, what you do and when you do it! Just write to Club Line at the address on page 5 and we'll include your details in the first available issue.

THANET CLUB

Maureen White has written to us to let us know that the **Thanet Machine Knitting Club** has just reached its first birthday. The club started in March last year and members meet on the second Wednesday of every month at Westgate Community Centre, Lymington Road, Westgate-On-Sea, Kent.

One of the first things on the agenda for the club was to apply to Thanet Council for a grant from the Community Chest. (The fund helps many different groups in the area such as Brownies, Clubs and Sea Scouts.) The club was lucky and received £1,000 to buy machines for the club. Once the machines were set up, members started knitting toys for the Kent Air Ambulance, so that they could be sold to raise funds. They also knitted items for St Christopher's Church in Ramsgate, this time to make a donation towards a Mini Bus.

Thanet Council helped the club and the club is now able to help others, so it's a very

lively and busy group! In just one year, their ranks have swelled to 38 members. They do relax from time to time and enjoy visits from leading spinners and designers. There's a very busy programme organised for the current year. Maureen hopes the club's news will encourage other folk to start up knitting clubs. She also recommends that all clubs contact their local council, to see if there are any suitable grants available.

The club would love knitters in the area to join in the fun and Maureen would be pleased to let you have further details if you call her on 01843-822325. Alternatively, you can give Lily a ring on 01843-841716.

GREAT ORMOND STREET

Winifred Dobson has asked us to pass on her most grateful thanks to all those readers who donated items for sale in aid of the **Great Ormond Street Hospital Appeal** for the Stotze Hopkins Rod Telescope. The grand sum of £1566.45 was raised, beating the target of £1,500. Winifred received lots of lovely things and some very nice letters - so many, in fact, that she's found it impossible to reply personally to them all. So, if you took part in the appeal, please accept Winifred's grateful thanks for all your help and generosity.

SOUTHDOWN CLUB

Members of the **Southdown Machine Knitting Club** are working hard at present to promote their club. They would very much like to increase their membership and now have a new venue. Members now meet in the Cyprus Hall, Cyprus Road, Burgess Hill on the second Monday of each month from 2.00 pm to 4.00 pm.

They have a varied programme each month. It includes guest speakers and designers who give demonstrations and share their secrets and techniques.

New members and visitors are always welcome to join the group for a cup of tea and chat, whatever their knitting experience. Just telephone Club Secretary Wendy Hutson on 01444-232339 if you would like further details.



Members of the Thanet MKC with some of the toys for the Kent Air Ambulance summer fête (photograph reproduced courtesy of the Isle of Thanet Gazette)

BACK TO THE SEASIDE

The date has been announced for this year's knitting exhibition at Southport and it's Saturday 21st August from 10.00 am to 5.00 pm. The venue is the same as last year - Birkdale High School, Windyharbour Road, Birkdale, Southport. Admission will be £3.50 on the door and £3.00 in advance. Lectures are an extra £1.00. There's a free car park and refreshments will be available. For tickets and further information, please contact:-

Dorothy Mitchell
9 Talaton Close
SOUTHPORT PR9 9GD

DAVIDGOR CLUB

Dianne Bunyan has sent us the **Davigdor Machine Knitting Club** timetable of meetings for the Spring Term and we're sure you'll be interested in some of the events. There's always much to interest machine knitters at this very active club, including visits from leading speakers. We're not too late to let you know that **Ann Brown** of **Posh Frocks** will be the club's guest speaker on May 25th.

Slip stitch and felting are both very popular at present and the club focuses on both techniques in April and May. Meetings are held on Tuesday afternoon, during term time, at the Adult Education Centre, Connaught Road, Hove from 1.30 pm to 3.30 pm in Room 5. As the programme is so varied, you should speak to Dianne for the latest details and her telephone number is 01273-729959.

THREE SPIRES

Joan Suchodolski has written to remind us that the **Three Spires Machine Knitting Club** is still holding regular meetings every fortnight. It's a super group of machine knitters and members meet every other Wednesday from 1.30 pm to 3.30 pm. They show their own garments, do their own demonstrations and have the occasional speaker. They finish their meetings with a friendly chat over a cup of tea and biscuits.

If you live in or near Lichfield in Staffordshire, the club would very much like to welcome you. They'd be very happy to give lots of encouragement and help to new knitters or beginners and would also be pleased if more experienced knitters would join them. Joan will let you have more information if you telephone her on 01543-268291.

BRIDPORT KNITTING CLUB

Beatrice Wintle is one of our readers and contributors and she's just become Secretary of the **Bridport Knitting Club**. They are a small group of just 16 members, but they all love machine knitting and are very friendly. The group has mixed abilities and the more experienced knitters help the beginners with demonstrations and techniques.

They welcome guest speakers three or four times a year and would love new members to join them with fresh ideas and inspiration. The club meets at the Friends Meeting House, South Street, Bridport, Dorset on the first Thursday of the month from 7.30 pm to 10.00 pm. **Dawn Newbury** is the Club Organiser and she'd be pleased to let you have more details if you telephone her on 01308-422951.

DAY COURSES AT OMEGA

Bailey Curtis has sent us a new list of the courses she offers at her Dye Studio in Hartpury and they will be of special appeal to anyone interested in all fibre arts. There's a series of dates planned throughout the spring and summer, from April to August and the cost is a modest £16.00 per day to include all dyes used, tea and coffee. (You take your own lunch.)

Experiments In Dyeing is for anyone who wants to have a go at dyeing their own fibres and fabrics. A range of techniques will be covered including space dyeing; paint, spray and sponge methods; tie dye and dip dye. There has been a terrific upsurge in **Feltmaking** in this country in the last few years. It's an ideal background for embroidery and is now part of the City & Guilds Embroidery Course, Part 2. Bailey's day course is ideal for beginners and the more experienced felter.

Silk Papers is the perfect course for embroiderers. Silk can easily

be made into paper and the course covers the history and use of silk as well as dyeing. A further course in **Experimental Papermaking For Embroiderers** evolved when a car breakdown cut the numbers attending a **Silk Papers** day. It's lots of fun and is now a regular workshop. Finally, **Customise Your Own Cloth** teaches participants to make their own colourful cloths. Students use dye, simple blocks and stencils on plain cloth to turn them into fabrics that are ideal for patchwork and embroidery.

For further details, please get in touch with Bailey at the address given below. She'll send you a map so that you can find her and she can also arrange bed and breakfast, just a short walk away, in a lovely place with a glorious garden for around £15 per night. If there's a group of you who would like to go, Bailey can arrange a special date or course for you, so please ask for further details. Her address is:-

Bailey Curtis
Omega Dyes
10 Corsend Road
Hartpury, GLOUCESTER GL19 3BP
Tel:- 01452-700492

SUMMER ACADEMY

Fabrics and their impact on trade and the development of Britain will be explored in a range of Summer Academy courses

during 1999. There are 108 study holidays from which to choose and the programme of events is now available. The dates are from 12th June to 21st August and the venues are 15 universities in Britain and Ireland. Quality facilities are offered at affordable prices and include full board accommodation for six or seven nights, tuition and course-related excursions.

Since 1986, Summer Academy's programme has offered mature students a unique way to spend their summer vacation and no prior knowledge of a subject is required. The aim is to promote study holidays as an exciting and rewarding leisure opportunity. Courses are attended by individuals, couples and small groups and prices range from £380 to £475.

For further information and a copy of this year's brochure, please write to:-

Summer Academy
Keynes College The University
CANTERBURY, Kent CT2 7NP
Tel:- 01227-470402 Fax:- 01227-784338
E-mail:- summeracademy@ukc.ac.uk
Internet:- <http://www.ukc.ac.uk/sa/index.html>

summer
ACADEMY

ΩMEGA DYES

Jacket, Sweater & Hat

A **King Cole** design in **Double Knitting** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

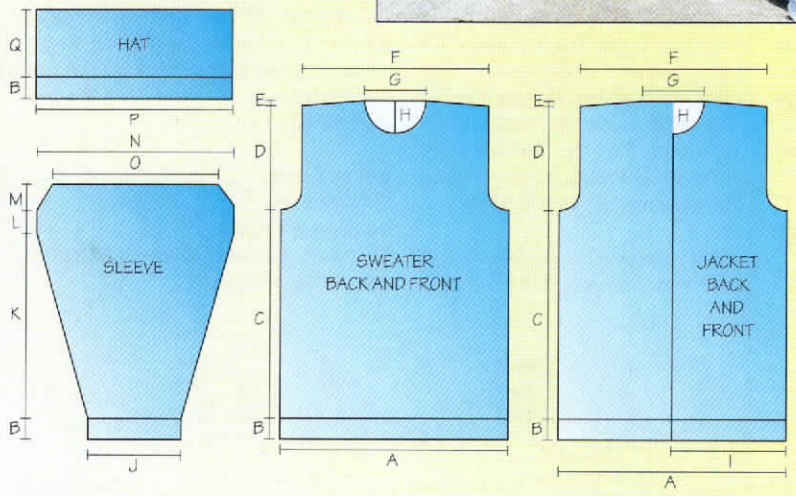
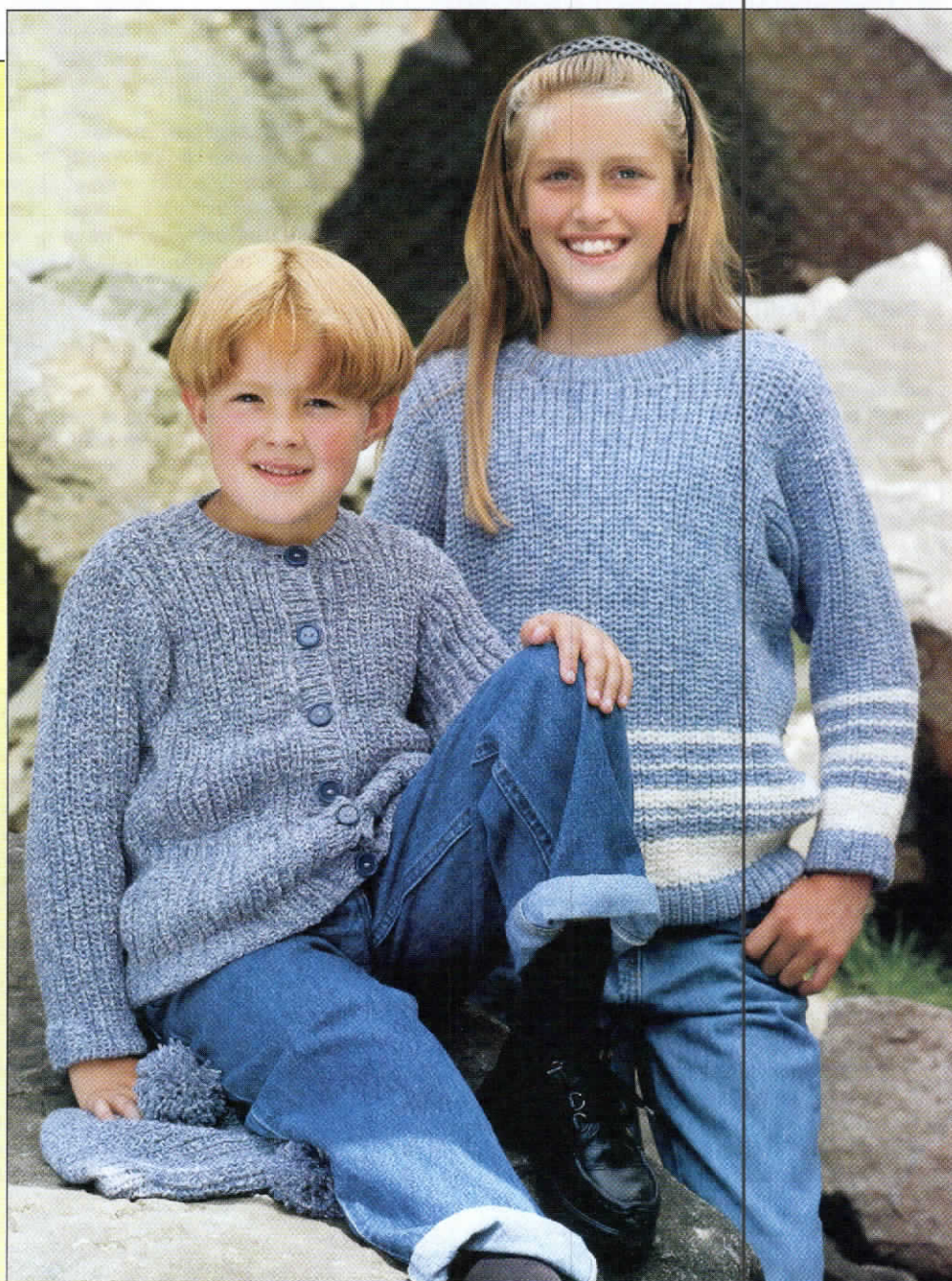
This pattern is suitable for double knitting machines with a ribber.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 59.

Diagrams

- A = 34.5 [37.5, 39.5, 42.5, 44.5] cm
 B = 4 cm
 C = 26.5 [30.5, 33, 37, 39.5] cm
 D = 12.5 [4, 16.5, 17.5, 20.5] cm
 E = 1 cm
 F = 22.5 [25.5, 27.5, 30.5, 32.5] cm
 G = 12.5 [3.5, 15.5, 16.5, 17.5] cm
 H = 5 [5.5, 6.5, 7, 9] cm
 I = 16.5 [17.5, 18.5, 20.5, 21.5] cm
 J = 17.5 [18.5, 20.5, 21.5, 22.5] cm
 K = 25.5 [29, 33, 37, 40.5] cm
 L = 2.5 cm
 M = 3.5 cm
 N = 25.5 [27.5, 32.5, 35.5, 40.5] cm
 O = 18.5 [20.5, 25.5, 28.5, 33.5] cm
 P = 38.5 [43.5, 43.5, 46.5, 48.5] cm
 Q = 15 [15, 17.5, 17.5, 20.5] cm



Knitting Instructions

MEASUREMENTS

Jacket and Sweater

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.

Actual size 67 [73, 77, 83, 87] cm, 26½ [29, 30½, 33, 34½] in.

Length to shoulder 39 [44.5, 49.5, 54.5, 60] cm, 15½ [17½, 19½, 21½, 23½] in.

Sleeve seam 25.5 [29, 33, 37, 40.5] cm, 10 [11½, 13, 14½, 16] in.

Hat

Width around head 37.5 [42.5, 42.5, 47.5, 47.5] cm, 15 [17, 17, 19, 19] in.

	King Cole Stonewash D.K. (Yarn Guide No.15.)	King Cole Big Value D.K. (Yarn Guide No.15.)	King Cole Anti-Tickle D.K. (Yarn Guide No.15.)
Jacket	3 [3, 3, 4, 4] x 100 g balls in MY 6 [6, 7, 7, 8] Buttons	3 [3, 3, 4, 4] x 100 g balls in MY 6 [6, 7, 7, 8] Buttons	7 [8, 9, 10, 11] x 50 g balls in MY 6 [6, 7, 7, 8] Buttons
Sweater	3 [3, 3, 4, 4] x 100 g balls in MC 1 x 100 g ball in C	3 [3, 3, 4, 4] x 100 g balls in MC 1 x 100 g ball in C	6 [7, 8, 9, 10] x 50 g balls in MC 3 x 50 g balls in C
Hat	1 x 100 g ball in MY	1 x 100 g ball in MY	3 x 50 g balls in MY
	<i>MY - Mauve flecked</i>	<i>MC - Mauve flecked</i>	<i>C - White</i>
<i>The fibre content of Stonewash D.K. is 70% Acrylic, 30% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.</i>			

TENSION

20 stitches and 40 rows to 10 cm, 4 in measured over English rib/Half Fisherman's rib (tension dial setting approximately 7/7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used main bed side of knitting as right side of garment.

JACKET

BACK

Push 69 [75, 79, 85, 89] Ns at centre of machine to WP with extra N at right. * With carriage at right and using MY, cast on by hand. Using MT-2, K 12 rows. Transfer sts for 1x1 rib. Set machine for English rib/Half Fisherman's rib (tucking on ribber). Set RC at 000. Using MT-2/MT-2, K 18 rows. Place marker at each end *. Using MT/MT, K 90 [106, 116, 132, 142] rows. RC shows 108 [124, 134, 150, 160].

SHAPE ARMHOLES

** Set RC at 000. Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 45 [51, 55, 61, 65] sts rem ***. K 35 [41, 51, 55, 67] rows. RC shows 50 [56, 66, 70, 82].

SHAPE SHOULDERS

Cast off 5 [6, 6, 7, 7] sts at beg of next 2 rows and 5 [6, 6, 7, 8] sts at beg of foll 2 rows. Transfer sts for st st. Using WY, K a few rows over rem 25 [27, 31, 33, 35] sts and release from machine **.

POCKET LININGS (KNIT 2)

Using MY, cast on 21 [23, 25, 25, 27] sts by hand. Using MT-1, K 20 [22, 24, 24, 28] rows. Dec 1 st at

each end. 19 [21, 23, 23, 25] sts. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 33 [35, 37, 41, 43] Ns at centre of machine to WP with extra N at right. Work as for Back from * to *. Using MT/MT, K 28 [32, 34, 34, 40] rows.

PLACE POCKET LINING

Slip centre 19 [21, 23, 23, 25] sts on to a length of WY. With P side of Pocket Lining facing, replace sts of last row worked in MY on to empty Ns. Unravel WY. K 62 [74, 82, 98, 102] rows. K 1 row extra for Left Front.

SHAPE ARMHOLE

Set RC at 000. Cast off 5 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on next and every foll alt row until 21 [23, 25, 29, 31] sts rem. K 18 [22, 28, 30, 34] rows. RC shows 33 [37, 43, 45, 49].

SHAPE NECK

Cast off 5 [5, 6, 7, 8] sts at beg of next row. Dec 1 st at neck edge on every row until 10 [12, 12, 14, 15] sts rem. K 10 [12, 15, 16, 24] rows. RC shows 50 [56, 66, 70, 82].

SHAPE SHOULDER

Cast off 5 [6, 6, 7, 7] sts at beg of next row, K 1 row. Cast off rem 5 [6, 6, 7, 8] sts.

LEFT FRONT

Work as for Right Front reversing shaping by noting alteration in number of rows worked.

SLEEVES

Push 35 [37, 41, 43, 45] Ns at centre of machine to WP with extra N at right. Work as for Back from * to *. ** Using MT/MT, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 8th [8th, 8th, 8th, 6th] row until there are 45 [43, 61, 69, 61] sts, then on

every foll 10th [10th, 10th, 10th, 8th] row until there are 51 [55, 65, 71, 81] sts. K 19 [19, 19, 21, 19] rows. RC shows 104 [118, 134, 150, 164]. Place marker at each end.

SHAPE TOP

K 10 rows. Dec 1 st at each end on next and every foll alt row until 37 [41, 51, 57, 67] sts rem. K 1 row. Cast off **.

NECKBAND

Join shoulder seams. Push 61 [63, 77, 85, 97] Ns to WP. With wrong side facing, pick up 5 [5, 6, 7, 8] sts from cast off sts at left side of neck, 13 [13, 17, 19, 23] sts up left side of neck, 25 [27, 31, 33, 35] sts across back neck, 13 [13, 17, 19, 23] sts down right side of neck and 5 [5, 6, 7, 8] sts from cast off sts at right side of neck and place on to Ns. Unravel WY. * Set RC at 000. Using MT-1 and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 7 rows. Using MT+3/MT+3, K 1 row. Cast off with a latch tool *.

POCKET TOPS

Push 19 [21, 23, 23, 25] Ns to WP. With wrong side facing, replace pocket sts on to Ns. Remove WY. Work as for Neckband from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side seams. Fold st st sections on back and fronts to wrong side and slip st to marked row.

LEFT FRONT BAND

Push 77 [87, 97, 109, 119] Ns to WP. With wrong side facing, pick up 77 [87, 97, 109, 119] sts evenly along front edge from lower edge to cast off edge of neckband and place on to Ns. Set RC at 000. Using MT-1 and MY, K 1 row. Transfer sts for 1x1 rib.

FOR A GIRL

Using MT-3/MT-3, K 7 rows. Using MT+3/MT+3, K 1 row. Cast off with a latch tool.

FOR A BOY

Using MT-3/MT-3, K 3 rows. Counting from left edge, transfer the 4th and every foll 14th [16th, 15th, 17th, 16th] st on to adjacent N at right. Leave empty Ns in WP. K 4 rows. Using MT+3/MT+3, K 1 row. Cast off with a latch tool. ►

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◀ RIGHT FRONT BAND

Push 77 [87, 97, 109, 119] Ns to WP. With wrong side facing, pick up 77 [87, 97, 109, 119] sts evenly along front edge from cast off edge of neckband to lower edge and place on to Ns. Set RC at 000. Using MT-1 and MY, K 1 row. Transfer sts for 1x1 rib.

FOR A BOY

Using MT-3/MT-3, K 7 rows. Using MT+3/MT+3, K 1 row. Cast off with a latch tool.

FOR A GIRL

Using MT-3/MT-3, K 3 rows. Counting from right edge, transfer the 4th and every foll 14th [16th, 15th, 17th, 16th] st on to adjacent N at left. Leave empty Ns in WP. K 4 rows. Using MT+3/MT+3, K 1 row. Cast off with a latch tool.

TO COMPLETE

Join sleeve seams. Fold st st section on sleeves to wrong side and slip st to marked row. Set in sleeves. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Sew on buttons.

SWEATER

BACK

Push 69 [75, 79, 85, 89] Ns at centre of machine to WP with extra N at right. Work as for Back of Jacket from * to * using MC. Using MT/MT, cont in stripes of 16 rows C, 6 rows MC, 2 rows C, 2 rows MC, 6 rows C, 6 rows MC, 2 rows C, 6 rows MC and 4 rows C. Using MC, K 40 [56, 66, 82, 92] rows. RC shows 108 [124, 134, 150, 160].

SHAPE ARMHOLES

Work as for Back of Jacket from ** to **.

FRONT

Work as for Back to ***. K 19 [23, 29, 31, 35] rows. 16 [18, 22, 24, 32] rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 29 [33, 36, 39, 42] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 10 [12, 12, 14, 15] sts rem. K 9 [11, 14, 15, 23] rows.

SHAPE SHOULDER

Cast off 5 [6, 6, 7, 7] sts at beg of next row, K 1 row. Cast off rem 5 [6, 6, 7, 8] sts. With carriage at right and using a transfer tool, push 13 [15, 17, 17, 19] Ns at right from HP to WP. Using WY, K a few rows and release from machine. With carriage at right and using a transfer tool, push rem Ns from HP to WP. K 1 row. Finish to correspond with first side, reversing shaping.

SLEEVES

Push 35 [37, 41, 43, 45] Ns at centre of machine to WP with extra N at right. Work as for Back of Jacket from * to * using MC. Work as for Sleeves of Jacket from ** to ** and, **at the same time**, cont in stripes of 16 rows C, 6 rows MC, 2 rows C, 2 rows MC, 6 rows C, 6 rows MC, 2 rows C, 6 rows MC and 4 rows C, then cont in MC to end.

NECKBAND

Join right shoulder seam. Push 65 [69, 83, 87, 99] Ns to WP. With wrong side facing, pick up 25 [27, 31, 33, 35] sts across back neck, 13 [13, 18, 19, 22] sts down right side of front neck, 13 [15, 17, 17, 19] sts across front neck and 14 [14, 17, 18, 23] sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 15 rows. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seams. Fold neckband in half to inside and catch down. Join side and sleeve seams. Fold st st sections on back, front and sleeves to wrong side and slip st to marked row. Set in sleeves.

HAT

TO KNIT

Push 77 [87, 87, 97, 97] Ns at centre of machine to WP with extra N at right. Work as for Back of Jacket from * to *. Using MT/MT, K 44 [44, 54, 54, 66] rows. RC shows 62 [62, 72, 72, 84]. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join back seam. Fold st st section to wrong side and slip st to marked row. With back seam at centre, join top seam. Make two pom poms and sew to points as shown in photograph. ■

Teach In

Pattern Knitting, Part 1 - The Basic Stitches

This month, **Ann Kite** starts a major new series about pattern knitting on Silver, Brother, Knitmaster and Toyota machines, both punchcard and electronic. By including all machines, she hopes that everyone will find something of interest!

I'm going to start with an overview of pattern knitting. I find that many knitters, especially those with electronic machines, regard pattern knitting almost as magic and something beyond their comprehension. They can follow the instructions for the machine, but don't know why they have to do the various procedures.

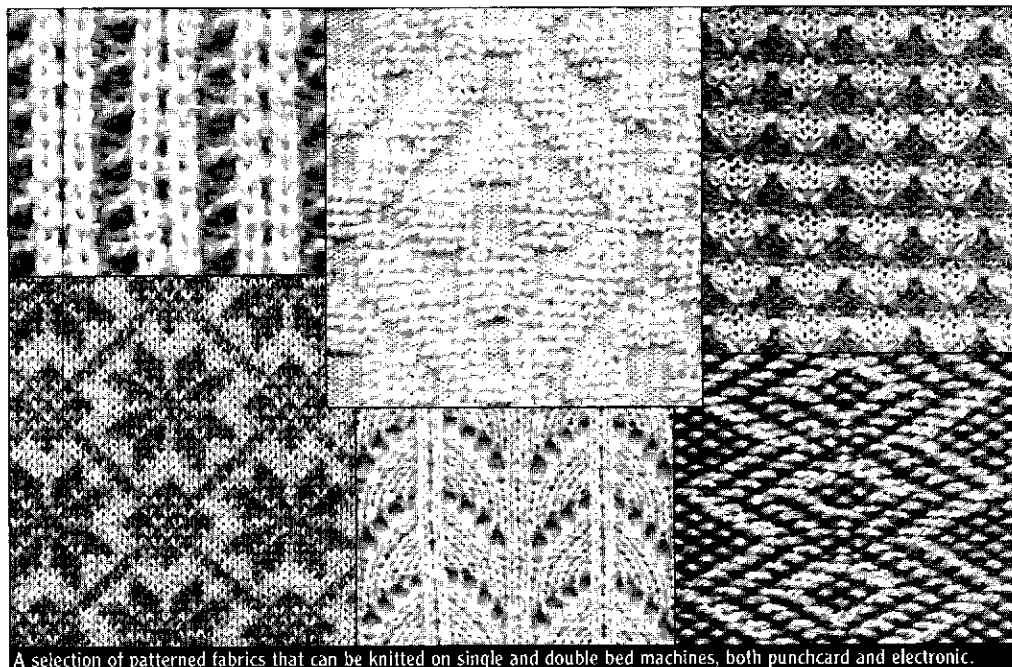
When I bought my first punchcard machine, I remember that I too found it magical and, even now many years later, when something works out very well, it can seem a magical experience. However, if you understand your machine and understand the processes you go through to get the result you want, you will feel more in control and more confident.

My second reason for examining the basics is that many knitters become convinced that their machine is totally different from all other machines and that anything that applies to another machine cannot possibly apply to theirs. I have always liked to encourage knitters to see machine knitting as a whole - not as a series of separate machines and separate techniques, with everything in separate, exclusive boxes.

I believe that if you can see the relationships within knitting, it makes your knitting life a lot easier. Of course there are differences at the detailed level and you do need to learn about the details of your machine, but I'll come to those later.

THREE BASICS - KNIT, SLIP & TUCK

So, let's look at pattern knitting. There are three things that a knitting machine needle can do, it can knit, slip or tuck. This applies to all machines whether they are punchcard or electronic, including Passap, Pfaff, Singer and Superba.



A selection of patterned fabrics that can be knitted on single and double bed machines, both punchcard and electronic.

I expect you are now thinking, "my machine can do much more than that, it can knit lace, Fair Isle, knitweave, thread lace, double jacquard and ribs". Well, so can my machines, all 15 of them!

All fabrics knitted on both single and double bed machines are created by using the three basic functions, knit, slip and tuck. To remove some of the magic, let's examine how a needle behaves in order to perform these three basic functions. We'll start by seeing how a needle behaves when it knits and then what it does when it slips or tucks.

I suggest that you read the rest of this article whilst sitting at your machine and do the following exercises as you read them. They are very easy and will need very little yarn. The way to learn to knit is at your machine, not in your armchair, so I'll take no excuses!

First put about 60 needles into the working position. Set the carriage as for stocking stitch, but don't cast on.

Silver & Knitmaster Machines

If you have a Silver or Knitmaster machine, do not have a punchcard in the card reader and the electronic must be switched off.

Brother Machines

Brother carriages must have the change knob set to NL.

Toyota Machines

If you have a Toyota machine, the card lever must be set to 0.

All Machines

On all machines, remove the sinker plate from your carriage.

Pass the carriage across twice, move it slowly and watch the movement of the needles. You will see that the needles move in a wave motion. At the maximum point, the needles will be a long way in front of the needle bed. If you have a Silver or Knitmaster machine and, just before starting this exercise you were knitting with a punchcard, the first pass will show a wave within a wave, the second pass will show the single wave. (The double wave is part of pattern knitting, but more about that later!)

KNIT A PLAIN STITCH

Cast on and knit about 20 rows of stocking stitch. Now knit a needle slowly by hand, using a separate piece of yarn. To do this, you have to mimic the action of the carriage as it passes across the needle bed. Hold the knitting back against the machine and slide one needle forward. Watch the stitch open the latch, then slide the needle forward far enough for the stitch to go behind the open latch.

Lay your piece of yarn over the open latch and slide the needle back to the working position. The stitch, which is behind the latch as the needle slides back, closes the latch, enclosing the piece of yarn you laid on the latch. The stitch then goes over the latch and falls off the needle and the piece of yarn is now the new stitch. You'll notice that the original stitch had to go behind the latch before it could be knitted off.

By the way, understanding in this much detail, how a needle knits a stitch, will help you when transferring stitches using the

22 ►

Question Time

Topical Tips

Pat Coulston was recently asked about Carpet Stitch by a knitter who had forgotten the technique. For those who would like to refresh their memory, or try it for the first time, here it is - together with other useful hints and tips.

CARPET STITCH

First of all, you must knit a trial piece. Start with an every needle rib and knit a few rows. I found it was beneficial to use a cast-on comb, but it's not essential. Transfer all the front bed stitches to the back bed. Failure to do this results in all the stitches running and you will get Release Stitch!

Have the stitch size on the back bed at least one whole number higher than on the front bed and use orange strippers. Experiment with the stitch size to see which is best for the yarn you are using.

E6000 MACHINES ONLY

Disconnect the plug on the front lock and tape it to the front lock.

EX/CX.

Steps 1 and 2 Knit two rows.

Steps 3 and 4 Free the connecting bolt that joins front lock to back lock and go across and back. This will release the front bed stitches and give you a line of loops. Repeat these four steps throughout and finish off, as required.

On completion, if you want the fabric to lie flat, you can lightly steam it. It's important not to steam press it - because if you do, you will flatten the loops.

I did try to be clever to see if I could do this pattern using the console on the E6000 and not have to take the empty locks across every two rows. I did not succeed - but perhaps someone else has managed it and can put me right on this? However, there is an even better way of doing Carpet Stitch and it was demonstrated by **Teryl Hollins** at the **Caffle Academy** in 1997, run by Jane Thomas and I'll share it with you now.

It requires a little accessory called a **Slider** that does just what it says - it slides across the front bed needles and drops off all the stitches. Jane sells these, plus patterns for Carpet Stitch tops and jackets. If you are interested, why not order one from her? The cost of the Slider is £17.50 plus £1.50 postage and packing. Her new address is:-

Caffle Crafts
Bristol Road, Hewish
WESTERN-SUPER-MARE BS24 7SE

BUTTONED UP

I've also received another query from Mrs A, who lives in Droitwich. She's asked the following question about buttons on the console.

"Could you explain the buttons on the console to me, please. What is ABC, COR, R, >>>, CLR and so on? I'd really like to know."

I explained to her that we would be covering all these later in the course, but thought her query might interest other newer knitters.

ABC

This means:- "press me and you can bring up any one of the stitch patterns you have entered into my console". You can enter a pattern as St. Patt A and another for St. Patt B and so on. It means, that you don't have to stop and re-programme, if you want to use different patterns in one piece of knitting.

Let's suppose you had programmed in four different patterns. This would involve programming St. Patt A, St. Patt B, St. Patt C and St. Patt D. Let's also suppose you are working in St. Patt A and want to bring in St. Patt D. Here's what you should do:-

With locks at the right, press ABC. You must have the letters RC (row counter) and a number showing. ▷ Up will come St. Patt B.

Press ABC again and up will come St. Patt C. Press ABC again and up will come St. Patt D. When it does, press ENT and obey all the console instructions.

Now let's suppose you are on St. Patt D and you want St. Patt A?

With locks at the right and RC showing a number, press >>> and up will come PROGRAMME.

Press NO

Start Position - do it and ENT.

Cast On - press ABC and up comes St. Patt A. Press ENT and again, obey the console instructions.

So, ABC gets you into and from one programmed stitch pattern to another.

COR

This means CORRECTION.

With locks at the right and RC on a number, press COR. ▷ Up will flash the number of needles you have already programmed in at the left. If you don't want to change these,

press ENT. ▷ Up will flash the number of needles you have already programmed in at the right. If you don't want to change these, press ENT. Now the RC number you are on will flash. **You can do one of two things here:-**

- 1 Either go back in the pattern.
- 2 Or go forward in the pattern. Please note that you cannot go forward in a pattern when using FORM. (Well you can, but it is incredibly complicated!)

Let's suppose you want to undo 20 rows and are working in a two-colour-in-a-row pattern.

First, manually undo the 20 rows.

Press 20- (minus) and ENT. ▷ Up comes WAIT. Do this, don't touch anything!

▷ Up comes St. Patt A or whatever pattern you were in. Press ENT. Now just obey the instructions from the console.

When you have done all this, plus the two EMPTY rows, up will flash the correct row, which was your original, minus 20.

At this point, let me give you a word of advice. Provided you started the pattern on Row 1 or a number that is divisible by 4, if the number is divisible by 4 then it is Colour 1 next. If the number is NOT divisible by 4, then Colour 2 is due next.

GOING FORWARD IN A PATTERN

Now let's suppose you want to go forward in a pattern.

Press COR and ENT to left and right needles.

▷ Up comes the flashing RC number you are on.

Say you want to go forward 20 rows. Press 20 and ENT. ▷ Up comes the same instructions as for going backward in the pattern. Obey the console. On completion of all of this, you will find you are 20 rows on from the row you started all this.

R

This is for use when using FORM - it acts as a count down instead of an ordinary row counter. When programming, it also allows you to go back one or two steps and it's very useful. It saves going back to the beginning if you make a mistake!

CLR

When programming a stitch pattern and you put in a wrong number, press CLR. It clears the screen and allows you to put in the correct number.

WEIGHTS

I'd just like to give the subject of weights a mention. I read an excellent article by Irene Krieger about this and agree with her wholeheartedly that weights are merely another accessory for us to use - if necessary, and if we choose. The Passap and Pfaff cast on comb and weights are the dedicated ones for the E6000 and Duo 80 machines. However, those made by Singer are also for the 5 mm gauge machine and work exactly as those specially for the Passap.

You can use your Japanese cast on combs, but do remember, the gauge is 4.5 and the teeth of the comb will not fit exactly into the zigzag row across the needles. Sometimes you find that the teeth of the comb will go through the yarn. Don't worry, this is not a problem - just cast on with waste yarn, knit a few rows then knit one row with button thread or something similar. Cast on again with the main colour, knitting the first four rows exactly as normal. You'll find that the comb is still through the waste yarn, which will be dropped off when the button thread is pulled out.

DOUBLE BED TUCK STITCH

Another point of interest that has arisen in my Correspondence Course this month is about welts and borders for double bed tuck stitch. What we're talking about is not just a gentle tuck stitch pattern, but a really bold one that gathers lots of strands on a needle and produces a very wide fabric.

If a knitted fabric is very wide, we all know that fewer needles are used for the pattern than would be needed for a welt or border. In single bed tuck stitch, this is no problem. We just work out how many stitches are required for the tuck stitch pattern and add about ten per cent for the welt. We knit the welt, transfer the stitches to the opposite bed and, at the stitch size we would normally use for stocking stitch, knit one row. We remove the work from the machine, using waste yarn in a contrast colour and finally, we return the stitches to the machine, decreasing evenly and continue in pattern. In double bed work this is not very easy to do, so other methods must be found. Here are a few suggestions - but if you have others, please drop us a line so that we can pass on your ideas.

① Cast on over the same number of needles, as for the tuck stitch pattern, in every needle rib. Knit double the amount of rows and go into the pattern. On completion, the knitting can be doubled over and slip stitched into place.

② Cast on with the needles selected for every needle rib. After the four cast on rows, transfer the stitches from one bed to the other, leaving only one stitch in four all along the row. Knit this border, either as a single thickness or doubled over as above.

③ Cast on in a 1x1 rib and work as usual for the first four cast on rows. Set one bed for CX and the other bed on N. Knit the depth required. The result is that on every other row, the bed that is set to CX leaves a little strand across the needles. This makes the 1x1 rib flat and looks very attractive.

LET'S TWIST AGAIN

I'd now like to share with you a quote from a lovely letter I received from Mrs Evans of Ferndown and it was in reply to a query on one of her samples. Half way through her sample, the tension had changed. Where it had been normal, it suddenly went very much tighter. This is what she says:

"I'm sure I didn't alter the stitch size. I had two cones of white yarn in the same colour and reference number, that were bought at the same time (albeit about twenty years ago!). I thought I'd have enough yarn to knit the sample, so I used up the partly used cone. It wasn't enough, so I went on to use the other whole cone.

"Now, upon examining the two yarns, I note there is a slight difference. The whole cone appears to have a tighter twist and I think, perhaps, the whole cone has had more protection over the years whereas the half used cone has been knocking around for a while - it's a bit like life really! I must say though, I am rather surprised, as both cones have identical labels. With machine knitting, there's never a dull moment - there's always something unexpected happening, isn't there?!"

BUTTON THREAD

Here's a final tip, if you are in the habit of using button thread. It's very useful, but there's something important to remember.

* If you are knitting a 1x1 rib, then knit one row with button thread.

* If you are knitting in a 2x2 set up, or every needle rib, knit two rows on CX/CX. On completion, snip the left side of the button thread and ease both pieces out separately. The circular rows enable the thread to come out easily. If you just knit one row, as for the 1x1, you will have enormous difficulties pulling out the thread!

TWO-COLOURS-IN-A-ROW FAIR ISLE

I received a couple of very attractive two-colour-in-a-row Fair Isle patterns recently. They are both lovely and I do recommend that you try them out. The first is from Mrs Punt who lives in Bromsgrove. She suggests using Stitch Pattern 1293 with Alter 11, 12, 13 and 14. The second pattern is from Mrs Leppard of Bransgore. Her suggestion is to use Stitch Pattern 1125, again with Alter 11, 12, 13 and 14.

You must be wondering which technique to use? There are nine interesting two-colour-in-a-row techniques and they are T180 to T188. If you have only used the usual T183 and T180, why not give these others a try? Some of them are really lovely.

DUOMATIC 80 MACHINES ONLY

For Duo 80 folk, the changes are all made on the back bed. The front bed, using the Deco, stays on BX←, but the back bed can be used on the following settings:-

- ① BX↔ with pushers in a one up one down arrangement, giving a Bird's-eye jacquard.
- ② BX← starting with all pushers in non working position, producing background colour only on the back.
- ③ BX← with pushers in a one up, one down arrangement, giving a vertical striped background.
- ④ N (striper jacquard), Long-stitch jacquard, using pushers in a one up, one down arrangement but with the front bed on HX.

⑤ N Longstitch Fair Isle and front bed on HX.

⑥ AX starting with the pushers in a one up, one down arrangement, producing tuck stitch on every row on the back bed.

⑦ FX← starting with pushers in a one up, one down arrangement to give Half Fisherman's Rib on the reverse side.

It is good to ring the changes rather than just to stick to the method you use the most! Don't forget, whenever you are doing tuck with an AX/KX setting, the work will be wider than usual.

That's all for this time. Happy knitting and I hope you really do enjoy using your E6000. Don't forget to drop me a line if you have a Passap hint or tip to pass on, or if you'd like more details about my Correspondence Course. My address is:-

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Teach In

...continued

◀ 19 transfer tool. Between them
the needle and tool will do the
work for you if you use them
properly.

MAKE A NEEDLE TUCK

Now let's make a needle tuck.
Still at the machine, take another
piece of yarn and using another
needle, push the needle forward
slightly. Stop short of the upper
working position. The stitch
must still be on the latch, not
behind it as it was for the previ-
ous exercise. Lay the yarn across
the latch and slide the needle
back to the normal working posi-
tion. Now the needle has both a
stitch and a piece of yarn in the
hook. This is a tuck.

When tucking, the needle moves
far enough forward to collect the
yarn - but not far enough for the
stitch to go behind the latch. If
the stitch does not go behind the
latch, the needle cannot knit.
When you are knitting a row, the
piece of yarn does not lie over the
needle as a free piece of yarn, of
course! The yarn has been knitted
by the needle on either side of
the tucked needle and the tuck
is a neat loop of yarn over the
tucked needle.

Now may be the time to notice
that you cannot tuck a lot of nee-
dles side by side. Take your piece
of yarn, knit one needle, then lay
the yarn over the next six needles
one after the other. Make sure
there are no knitted needles in
between and finally knit a nee-
dle. Now try and knit back, still
by hand. Move the needles for-
ward in the wave motion you saw
in the first exercise. Notice that
all the tucks just float up off the
needles, forming one long loop
of yarn. This is why your
machine cannot tuck a lot of
needles side by side.

If you are an experienced knitter,
you may be saying, "but what
about English and Fisherman's
ribs? Then all the needles on one
bed tuck". Yes they do - but the
key is, "on one bed". The needles
on the second bed, provide the
knitted needles either side of
each tucking needle on the first
bed.

LET'S LOOK AT SLIP STITCHES

Now let's look at slip. Go back to
your knitting and take another
piece of yarn. Knit one needle as
before, now miss a needle; don't
touch it, just let it sit there and
knit the next needle. So now you
have knitted needle one, slipped
needle two and knitted needle
three. That is what happens
when you slip. The needle that
slips doesn't move forward at all
and so it cannot knit or even
tuck. Since needles that slip sim-
ply have the yarn passing in front
of them, you can slip several
stitches at a time without prob-
lems.

CARRIAGE CONTROLS

So there you have it - that is what
happens when a needle knits,
tucks or slips. The next question
is, 'how does the machine know
whether to knit, tuck or slip?'.
The carriage controls select the
type of stitch that you are going
to knit and the punchcard or
electronic programme then con-
trols which needles knit and
which knit the selected pattern
stitch. I will be writing about that
in the next issue. ■

Several of Ann Kite's video
courses teach pattern knitt-
ing - both single and double
bed fabrics - using either
punchcard or electronic
machines. If you are inter-
ested in finding out more
about them and would like
to explore pattern knitting
faster than waiting for the
magazine each month (!),
get in touch with Ann for
more details. Her address
is:-

Ann Kite
Ann Kite Home School
The Llanerch, NEW RAD-
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Premature Babies

A Reader's letter from Tyree Bourne

Tyree has written to us with her own story about her little girl, Rachael. She also reminds us how important it is for us to continue to support these Special Care Baby Units.

Dear Anne,

I have been closely following your articles on knitting for premature babies as the first issue in which you mentioned this appeared not long after my own baby daughter was born twelve weeks early weighing just 1lb 15oz.

To cut a long story short, I felt unwell one day and my baby had to be delivered later that day as I had pre-eclampsia which was affecting the baby's and my own health. So at 23.08 pm on 11 April 1997 my daughter Rachael was delivered by caesarean section.

To say it was all a bit of a shock is probably an understatement. However, we are very fortunate to have the **Trevor Mann Special Care Baby Unit** at my local hospital, the **Royal Sussex County**. The care that Rachael received was absolutely amazing and would certainly restore anyone's faith in our NHS.

Now to the important bit. We were first able to hold Rachael when she was a week old. She had to be swathed in blankets and was still attached to all the monitors and equipment, but that didn't matter one bit. The fact that I could hold my tiny baby (now only weighing 1lb

12oz) was of great importance. The blankets that she was wrapped in were some of those which are knitted for the unit.

Needless to say, when you have a premature baby you are totally unprepared. The staff of the baby unit supplied clothes for Rachael to wear until we were able to find some of our own that would fit. She wore little dresses with velcro fastenings like the one in your recent pattern. Apparently wearing clothes makes the babies feel more secure and easy access is very important to the Mums and Dads who are encouraged to care for their babies right from the start. This can be very difficult with all the wires that are attached to their little bodies.

When Rachael was moved out of an incubator and into an open cot it was a great moment for us. However, she was now responsible for maintaining her own tem-

perature so it was vital that she was well dressed including a cardigan and bonnet and several layers of blankets.

It is very difficult not to go on and on about how wonderful that care was - I could write pages - but what I'm really trying to say is how important these units are. Without them my baby would not be here today. As you have said, we can all help the hospitals and the babies by providing some of the much needed clothes and blankets that they use.

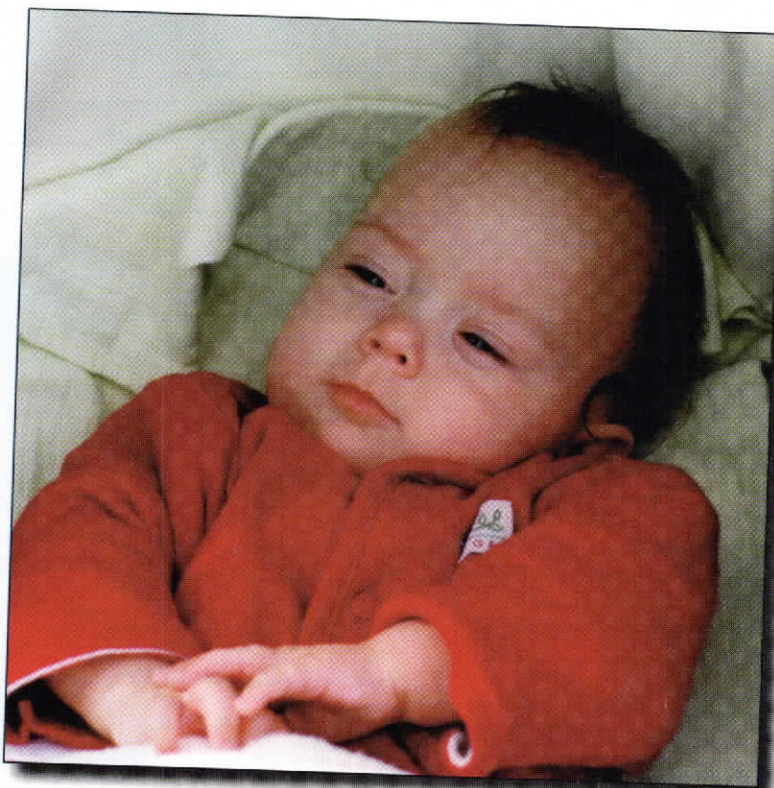
I have enclosed some photographs of Rachael which you may be able to print in your magazine. I think it is always difficult to imagine just how small some of these babies are. The photos of Rachael in the incubator were taken during her first week. Her little legs were thinner than my fingers and my hand would cover her whole body. I've also included a couple of more recent ones so you can see how well she is doing. She is now nearly seven months old although developmentally she is like a four month old

(we have just started solids - what a messy job!). She now weighs just over 12 pounds.

Some tips that I picked up from the nurses were that it is helpful if the bonnets have a row of holes around the front (this makes it easier for the to tie on the ventilators). Also, they prefer all blankets and garments not to have holes as the babies' fingers can get caught in them. I have included my own pattern for a small cardigan which fits a baby around three to four pounds and is very quick to knit. I have also enclosed one of these cardigans for you to see. Please feel free to use the photographs, pattern or any part of my letter in your magazine. You have done a fantastic job of raising awareness of the needs of these units and of how we can all do our bit to help, the patterns you have provided are great.

Anyone who knits anything at all for these units can rest assured that they are greatly appreciated. Thanks for a great magazine.

Yours sincerely
Mrs Tyree Bourne



Premature Baby's Cardigan

Designed by reader **Tyree Bourne** in 4-ply Acrylic yarn

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

4-ply Acrylic yarn.

1 x 100 g ball or 2 x 50 g balls in MY.

3 press studs (or 3 very small buttons).

GARMENT WEIGHT

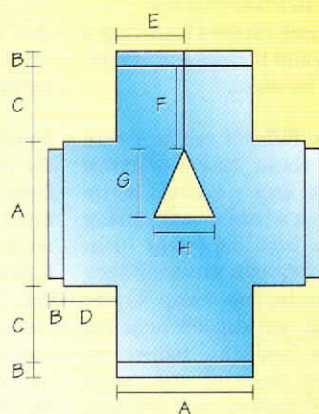
Finished garment weighs 75 g.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 59.

Diagrams

A = 19 cm
B = 2 cm
C = 10 cm
D = 7 cm
E = 9.5 cm
F = 10.5 cm
G = 9 cm
H = 8 cm



Knitting Instructions

MEASUREMENTS

To fit a premature baby.
Actual size 38 cm, 15 in.
Length to shoulder 21.5 cm, 8½ in.
Sleeve seam 9 cm, 3½ in.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

MAIN PART (KNITTED IN ONE PIECE)

Push 58 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 40 rows.



NOTE

You can add interest by adding a motif either on the back or on one of the fronts, however if knitting on the front remember to knit it upside down and please remember to **keep floats short**.



SHAPE SLEEVES

Cast on 22 sts at beg of next 2 rows. 102 sts. K 36 rows. RC shows 78.

SHAPE NECK

Using a length of MY, cast off centre 24 sts. Push 39 Ns at left to HP and cont on rem sts for Left Front.

SHAPE FRONT EDGE

Inc 1 st at left edge on every 3rd row until there are 51 sts. K 2 rows.

SHAPE SLEEVE

Cast off 22 sts at beg of next row. 29 sts. K 39 rows. Using WY, K a few rows and release from machine.

With carriage at left, push rem 39 Ns from HP to UWP for Right Front and then finish to correspond with Left Front reversing the shaping by reading right for left.

PRESSING

With the wrong side facing, block the knitting by pinning the garment out to the measurements given above. Press carefully, following the spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow the cardigan to dry in shape before removing pins.

WELT

With carriage at right and using MY, cast on 116 sts at centre of machine in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000.

Using MT-5/MT-5, K 10 rows. Transfer sts for st st *. With P side facing, pick up 29 sts from Right Front, 58 sts from Back and 29 sts from Left Front and place on to Ns. Using MT+3, K 1 row and then cast off.

CUFFS

With carriage at right and using MY, cast on 40 sts at centre of machine in 1x1 rib. Work as for Welt from * to *. With P side facing, pick up 40 sts from lower edge of sleeve and place on to Ns. Using MT+3, K 1 row and then cast off (please make sure this cast off isn't too tight as it can be rather difficult to get babies' hands through).

FRONT BORDER

I used press studs and omitted the buttonholes. If you would prefer,

make buttonholes following the instructions.

Push 140 Ns at the centre of the machine to WP. Using MT and WY, cast on and K a few rows ending with the carriage at the right. Using MT-3 and MY, K 4 rows. Make the buttonholes by transferring sts 38, 53 and 68 at left for a girl or right for a boy on to adjacent Ns. Leave empty Ns in WP. K 4 rows. Using MT, K 1 row. Using MT-3, K 4 rows. Make buttonholes over same Ns as before. K 4 rows.

Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. With P side facing, pick up 58 sts along left front edge, 24 sts across back neck and 58 sts along right front edge and place on to Ns. Using MT+3, K 1 row. Cast off.

MAKING UP

Join side and sleeve seams using a flat seam. Neaten ends of front border. Sew on press studs or buttons. ■

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Picture Parade

The Alphabet

Jo Newton has now reached the end of her decorative alphabet. As promised earlier, she's included a "heraldic shield" for knitters who do not have sufficient initials to fill all three spaces.

Although this is the final article in the series, the sharp-eyed amongst you will realise that the letters "X" and "Z" have been omitted - quite deliberately! Although they are probably very little used and not to be printed, designs for these letters do exist. I shall be more than happy to supply printouts of them to anyone who might have a use for, or need of them, on receipt of a self-addressed and stamped envelope.

I am also in the process of compiling disks for both the Brother FB100 disk drive and DesignaKnit programs. The disk will contain all the letters in their larger and 24 stitch versions. As promised earlier in the series, I have included a "heraldic shield" to go with the 20 stitch letters, for those who do not have sufficient initials to fill all three spaces.

This month, I have decorated the letter "Y" with a very little Swiss darning and it certainly repays the time and effort spent. If you don't know how to Swiss darn, do send a stamped, self-addressed envelope for one of my free sheets explaining the process. It's such a useful technique and so easy - every machine knitter should master it!



The 24 stitch patterns will repeat indefinitely in both directions, or can be used as borders to complement the larger letters, if desired. If you are punching out a card that is to be used as a border only, it could be more effective to start with the last two rows (Rows 37 & 38) and use them as Rows 1 and 2. You should then continue with the design as printed and add the first two rows on at the end. The

result of this will be to make the border more solid and to start and finish with the same sort of chain effect as the vertical borders. If you want to offset the alternate rows of letters by moving the designs over by 12 stitches, you will find that the borders still match up. ■

During the time The Alphabet Series has been running, I have been saving some lovely and varied designs on the computer - so look out for some "extra special" **Picture Parade** patterns in the coming months. In the meantime, if there is any particular subject you would like me to cover, please let me know. You'll find my address and telephone number on my advertisement opposite - and don't forget, "it's good to talk!"

Forsell
SHAMAL

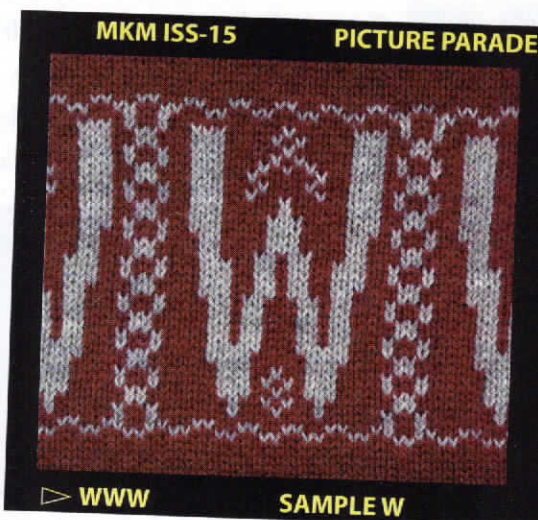
YARNS USED

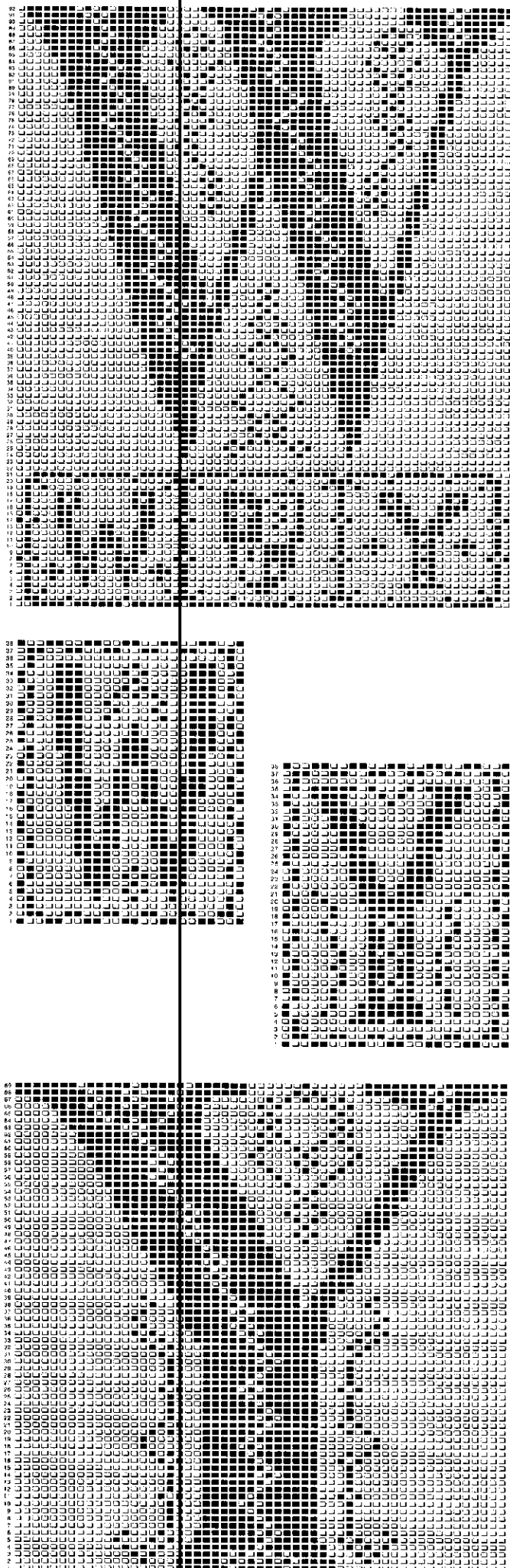
LETTER "W"

566 Silver Grey on
518 Carmine

LETTER "Y"

578 Mulberry on
527 Hollyberry with Swiss
darning in 572 Lagoon





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DesignaKnit

Stitch Designer - Part 6

Diane Bennett continues her look at *Stitch Designer* and this month, she explores the menus available. Join her and you'll discover that the range of options available to knitters is quite amazing!

Open *Stitch Designer* and look at the menus at the top of the screen. The range of options available here is amazing and includes:-

① Some options that are also displayed as tools in the toolbox on the left hand side - for example **Edit - Copy, Edit - Paste** and **Zoom - Selection Box**. It is usually quicker and easier to use the tools than the menu for them.

② Functions that have been discussed earlier in this series, particularly those in the **View** menu, concerned with the display on the screen that were explained in Part 1 of this series and those in the **Palette** menu - most of which were covered in Parts 2 and 3.

③ Options that are used when stitch patterns are complete, to print them out (**File - Print Stitch Patterns**) and Transfer them to an appropriate knitting machine. These will be covered later in this series.

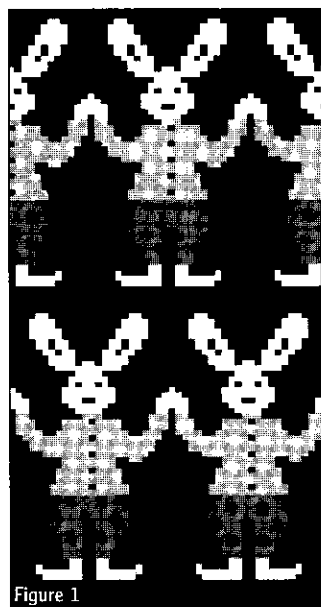
④ The **Shapes** menu, that's concerned with combining garment pieces and stitch patterns, will also be covered later.

There are also some important options that are available while designing stitch patterns in the **Modify** and **Check** menus and **Options - Method of Knitting**. They are used, among other possibilities, when designs are to be separated for jacquard or intarsia.

Open the **Modify** menu and notice that this includes **Shuffle, Turn, Rescale** and **Mirror**, all of which can significantly change the design on the screen. Let's start with **Shuffle**. This allows a design or any part of it that has been surrounded by a box to be moved up, down, left or right - or any combination.

Open the file **bunny.pat** and use **View - Repeats** to change the display to two horizontal and two vertical repeats. Now, try to

change it to a counterchanged pattern - one that has repeats alternately central and either side of centre. Use the **Selection Box** tool to outline the top line of rabbits. Notice that the message at the top of the screen shows that the rabbits are 24 stitches wide, so to move by half a repeat they need to be shuffled 12 stitches. Use **Modify - Shuffle** and a box appears on the screen in which the number of stitches and/or rows to shuffle can be entered. Type 12 into the right hand box to move the rabbits half a repeat. Click **OK**.



Is the result a counterchanged design? No - both the bottom and top rabbits have been moved by half a repeat, so now there is one complete rabbit in the centre and half a rabbit on each side. Why did this happen? Because the repeat of this pattern is just one rabbit - so move that one and all of them move! Click **Undo** and let's try again with a larger pattern repeat.

Use the **Selection Box** tool to outline the whole design - the four repeats of the rabbit. Make this one repeat of the pattern by using **Edit - Redefine**. Turn on the **Tagged Selection Box**, reduce

the size of the box with the handle so that it contains only the top rabbits and enter 12 into the right hand box and then click on **OK**.

This time the rabbits have been counterchanged as shown in Fig. 1 - the bottom repeat will knit with a rabbit each side of 0 and the top repeat will knit with one in the centre. Do experiment by shuffling some of the other simple designs provided with the program, to see the effect that can be achieved. This option can also be useful when a pattern has been placed incorrectly. You simply outline the area to be moved and shuffle - but remember that it may be necessary to include some blank stitches or rows so that the design shuffles correctly!

The next option in the **Modify** menu is **Turn** - and this one really does need to be used with care! Imagine that the rabbits are to be knitted on a sideways sweater, so they are to be turned through 90 degrees. Open **bunny.pat** again - and make sure that you say **No** to the option to save the new bunny pattern that was just created!

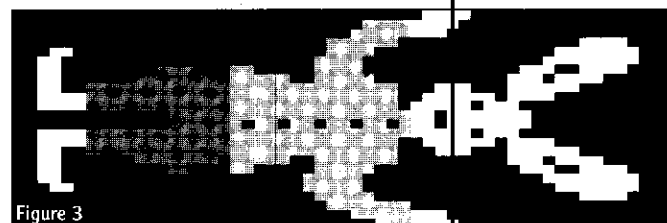
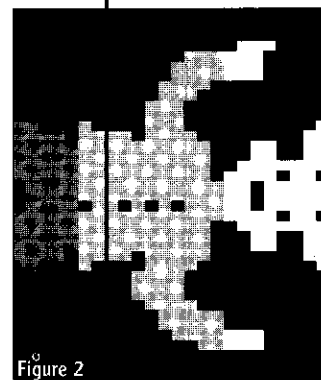
Use **View - Repeats** to select one repeat of the pattern by entering 1 in both boxes. Now use **Turn** and enter 90 in the box asking for the number of degrees of rotation then **OK**. What a disaster! As shown in Fig. 2, only the centre of the rabbit is displayed - he has lost his feet and the top of his ears! Click **Undo** to try again!

The important thing to remember when using **Turn** for anything other than simple 180

degrees, is that the best results are obtained by turning square stitches in a square grid. Use **Options - Tensions** to make both stitch and row tensions the same. You must remember which was altered, because it will need to be changed back later. Now, use the **Add** tool with the right hand mouse button to add 31 stitches to the width of this pattern. Just go on adding stitch columns until the message at the top of the screen shows 55 stitches x 55 rows. Now, **Turn** through 90 degrees again. Change the tension back and remove the extra 31 rows.

That's better - as shown in Fig. 3 below - but it is still not perfect. The rabbit is taller and thinner than before, because of the difference between stitch and row tension and this is always a problem with designs other than simple geometrics and abstracts.

It may be possible to produce a better sideways bunny by using the next option in the **Modify** menu - **Rescale**, but this also need to be used with care. Select **Modify - Rescale** to display the window shown in Fig. 4. To dou-



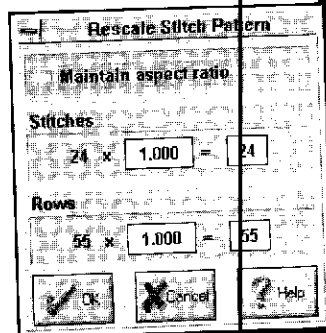


Figure 4

ble the bunny in size, make sure that the box at the top - **Maintain aspect ratio** is ticked, then change 1.000 to 2 in one of the boxes beside the size in stitches and rows, then **OK**. The rabbit is doubled in size, although only one number was changed. Use **Undo**, then click on the box to turn **Maintain Aspect Ratio** off and then try again. This time, only the specific dimension entered is affected.

In addition to entering whole numbers, it is also possible to enter a number after the decimal point. For example, **•5** will reduce to half size, **1•5** will increase by half again. Try **•8** with the sideways bunny - but it may need to be tidied up after this. This option is useful to change the size of motifs to fit garment pieces - but again the resulting pattern may need to be altered slightly before knitting. It can also be used either for tuck patterns, that can be entered single length and doubled before sending to the machine, or for every other needle knitting with thick yarns. You just enter single width and double the width.

Modify - Paired rows is an option for multi-colour jacquard knitting on Japanese machines which is rarely used. Use **Help** if you really want to know more about it.

The final option in the **Modify** menu is **Mirror** and it does exactly what it says - mirrors either the complete design or that part of it enclosed in a box. The two options that are displayed are **Mirror Horizontal** and **Mirror Vertical**. These can be slightly confusing, but remember that they refer to the position of the mirror used. Hold a mirror under the bunny's feet (**Mirror Horizontal**) and the result will be as shown in Fig. 5. Use a mirror down the side of the bunny (**Mirror Vertical**) and the bunny changes very little.

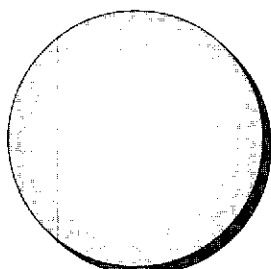
Figure 5

Please go into **Stitch Designer** and use the examples I have included and try out some of your own to see how these options in the **Modify** menu can be used in your own designing. Next time, I'll be explaining how to select a different method of knitting and the options in the **check menu**. ■

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Dear Anne...

Copyrights - Points of View

Following on from our article on Copyright in Issue 12, **Dorothy Russell** has written to us with her own point of view to express. We're pleased to reproduce her letter, in full.

Dear Anne

I read with much interest Your Rights and Mine and also your Editor's Note in Issue 12. From the outset of selling my patterns and designs, I have made copyright notes an integral part of my books and booklets. I believe that there are many purchasers who are genuinely not aware of either the morality or the legality of copyright and I felt I would put my cards on the table from the start, so that users of my products would be enlightened from that point anyway, even if they had been unaware beforehand.

I have felt myself to be a "lone voice" and all that I have said on occasions, and also thought, is now coming to be. It is that many of our designers have given up what appears to be a thankless and financially unrewarding occupation, or have ventured into other fields. Where are Lee Bee Lifestyles, Valerie Kilford, Sylvia Clarke, Kean Knits, Clouds? No doubt they are still around and perhaps, like myself, have their dedicated clientele base and don't need to advertise to the extent that they once did.

Having moved 18 months ago, I put anything to do with knitting on the back burner for a while, as far as designs and so on were concerned. I was somewhat startled when I read your articles as, although I feel sure there are others who feel as I do over this issue, no-one seemed to want to let their voice be heard - rather like the old days when it was considered "not politically correct" to speak about money and the like. But this is what it boils down

to in my opinion - receiving the finances due for the product received.

John Allen wrote an article entitled 'A Subject Of Contention - But Should It Be', which clarified the issue for any who were previously unaware. He was kind enough to allow me to make copies of the article, so that I could hand them to fellow students who thought they were doing me a favour

by offering various patterns, designs and so on that had been photocopied. I was not liked for this by some, but standing up for a belief has seldom been easy.

Your outlining of the pitiful costs requested that each design works out to, may come as a surprise to many. It is no good expecting people to know these things unless they are told - and usually people are most surprised, saying

non-starter, or slow off the mark. This too has to be calculated in the overall expenses.

Your case history of the person who bought the bag of magazines rings a bell. We had one of those at college also! Some time later, I was at a craft show, sharing a stand with another knitter. She seemed quite put out when she

off fee (currently £5 for all designs purchased, not each one), I give a certificate which authorises the production of my designs, according to the terms set out and incorporates the name of the licence holder. Many find this an "asset" when displayed.

We all feel rather more secure in our dealings with

companies that display

evidence of their expertise, or their entitlement to trade in the way that they do. Licence holders are also kept on a register. In the event of malpractice, for example large companies stealing designs or patterns, it is immediately evident that they are not licenced to produce the design. This is a "protection" to the knitter as well as designer. What knitter, carefully, lovingly and successfully producing her craft work - with something that turns out to be a good selling line - wants the ground swept from underfoot by the mass production of simi-

picked up one of my books and commented on the copyright notice.

"You can't stop people doing it, you know!"

"No", I replied, "but whoever does do it, knows they are being immoral and also that they are breaking the law". She was quite peeved and put my book down, none too carefully.

"Well, you wouldn't prosecute, would you?"

I answered her with a question of my own. I waved my arm to embrace the area that her garments were displayed in,

"I'd call the police!" she said.

"Copying my patterns or designs is no different - it's stealing!", I said and left it at that.

knowing that she had put a lot of effort and time into their production.

"If someone stole all your garments, what would you do?", I asked.

"I'd call the police!" she said. "Copying my patterns or designs is no different - it's stealing!", I said and left it at that.

I enclose a copy of the back cover to all of my books. As you can see, I request a Commercial Licence be bought from me if the desire is to sell garments incorporating my designs. For this one

lar items by a manufacturing firm? A register is evidence that non-licence holders are breaking the law.

I firmly believe that most knitters are honest, but as in all areas of life there are parasites - those who want something for nothing and/or want to profit on the backs of the workers I do hope that any who might read this will accept it in the spirit that it is written - a desire to uphold fair trading and a request for deeper understanding and respect for copyright entitlement.

Yours sincerely
Dorothy Russell

Silver Special

Wearable Art - Weaving Patterns

Weaving normally involves popping in a punchcard, putting weaving brushes down and placing a thick or textured yarn in the guide. As usual, **Maggie Dyke** was carried away again - and there's not a punchcard in sight!

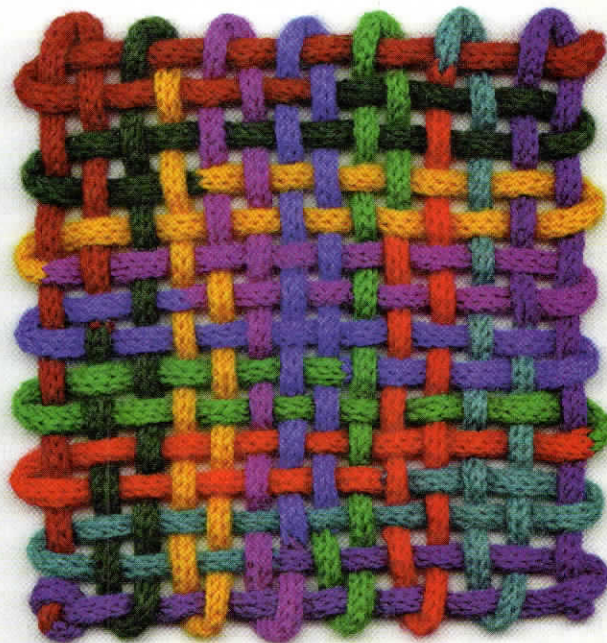
Weaving patterns, as you probably already know, normally involve popping a punchcard in the machine, putting the weaving brushes down and placing either a thick or a textured yarn in the weaving guide at the side of the carriage nearest the knitting. You knit a row and move the weaving yarn into the side of the carriage which is now nearest the knitting and so on. That's exactly what I thought I was going to do when I started this month's samples.

Before I knew what was going on, I'd knitted five samples (which is my usual ration) and I hadn't even thought about punchcards. Mind you, I'd had a jolly good time and I think that's a major part of machine knitting. Maybe

we'll try a punchcard next month?

LOVE AT FIRST KNIT

I've definitely decided I'm now going to marry **Mr Forsell!** I got all the yarns out again to start knitting and they just sat there positively gleaming at me, looking completely rich and gorgeous! I can't think of a better reason for getting married than having access to a yummy range of yarns. We've been using the same colours since this series first started in To & Fro - and I still love them all. Samples Two to Five all use Purple as the background colour. Other colours involved include Goodwood, Jade, Fuchsia, Hollyberry, Burnt Amber, Emerald, Clematis and Royal - although not all are used in every sample.



IT'S WEAVING - BUT NOT AS WE KNOW IT! ▲

Sample One really is weaving, although not as we machine knitters generally think about it. I started off by knitting a really, really, REALLY long rouleau. I used all eight colours and knitted 150 rows in each colour. This took me to the halfway point, which I marked with contrast yarn. Then I went through all the colours again from the beginning, knitting another 150 rows in each colour.

Once I'd finished and sewn all the ends in, I pinned out the first half of the rouleau to make a warp (the up and down threads in weaving).

- I put a pin in the top left hand corner of my ironing board, then put a second pin about 15 cm down from that.
- The third pin went at the top, in line with the first one, about 1.5 cm away from it.

- Down to the bottom again for the fourth pin, 15 cm down from the third and 1.5 cm away from the second.

- I carried on until I had eight pins in a straight line along the top of my ironing board, about 1.5 cm apart and eight pins in a parallel line 15 cm down from them.

ROUND & ROUND THE GARDEN

I used the top left hand pin to hold the first end of the rouleau, then wound it round the remaining pins, going up and down until I ended up in the bottom right hand corner, at the halfway point of the rouleau. I used the remaining half of the rouleau for the weft (the side to side thread). I put a couple of stitches into each corner to hold everything in place, then steamed it and that was it! It's not a technique I would recommend for a whole garment, but I thought it would make a jolly nice patch for our "wearable art" woolly, when we get round to knitting it!

ROULEAUX, ROULEAUX EVERYWHERE ▼

More rouleaux for **Sample Two!** This time though, we knitted lots of little ones and threaded them through a background fabric which was knitted with eyelet holes.

- Start by making lots of little rouleaux.
- Use two colours for each one, knitting 50 rows of each colour.
- Sew in the ends where the colour is changed, but leave the ends at the start and finish.
- Knit the background fabric making eyelet holes with a single-ended transfer tool every tenth needle on every twelfth row.
- The sample has the eyelet holes directly above each other, but you could make them on different needles each time.
- Take one of the rouleau and thread it into one hole and out of another. Pull it so that the same length of rouleau comes out of each hole.
- Now use the yarn end to sew the end of the rouleau back on to itself at the point where it appears through the hole. (The circles will show a tendency to flop in the direction they want to go, so I let them, which is why the sample has a random appearance. You could insist they go in the direction you want though, by patting them into place and steaming them firmly!)



Silver Special

Wearable Art - Weaving Patterns

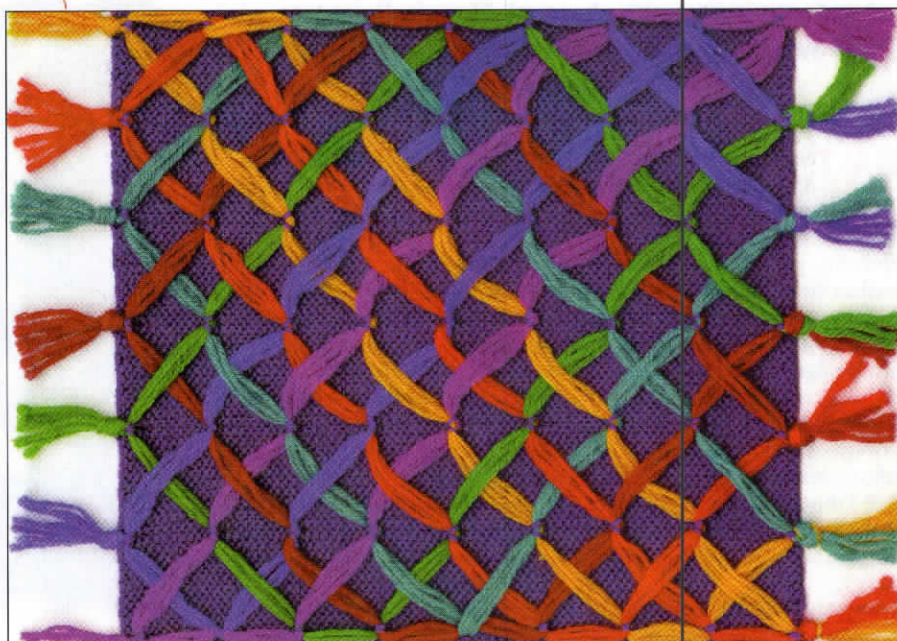
THAT'S MORE LIKE IT! ►

Sample Three looks a bit more like weaving - but not very much. This sample is shown sideways, although it could be used either way round. It is actually knitweave, but we did it by hand, rather than automatically on the machine.

- ☐ Cast on and knit a couple of rows in the background colour.
- ☐ Now cut six lengths of the first colour of weaving yarn.
- ☐ Tie a knot making a tassel at one end.
- ☐ Divide the lengths of yarn into two lots of three ends just above the knot.
- ☐ Push one needle where you want the first colour to be to D position.
- ☐ Put the knot under the needle.
- ☐ Take the three yarn ends to the left of the needle over it, to the right.
- ☐ Take the three yarn ends to the right of the needle over it to the left.
- ☐ Bring one needle either side of the original needle to D position to hold the yarn ends in place.
- ☐ Repeat along the row every tenth needle, using a different colour each time.
- ☐ Knit ten rows in background yarn.

The yarn ends are woven in on the first row. If you look at the back of the fabric you'll see that the weaving yarn doesn't show through on the plain side and we've done exactly what the machine would do if it was making a woven fabric in the traditional way. The advantage of using the method I've just described is that we can put lots of different colours in across the row.

To knit the weaving yarn in for the second time, each group of threads moves diagonally, with the left hand threads moving to the left and the right hand threads moving to the right. While they are doing this, they cross over the other threads, which are also moving to the left and right, which is where we get the diamond shapes. We used the same needles each time to weave in the yarn, although of course you can create a more random effect if you choose.



ALL WRAPPED UP ▼

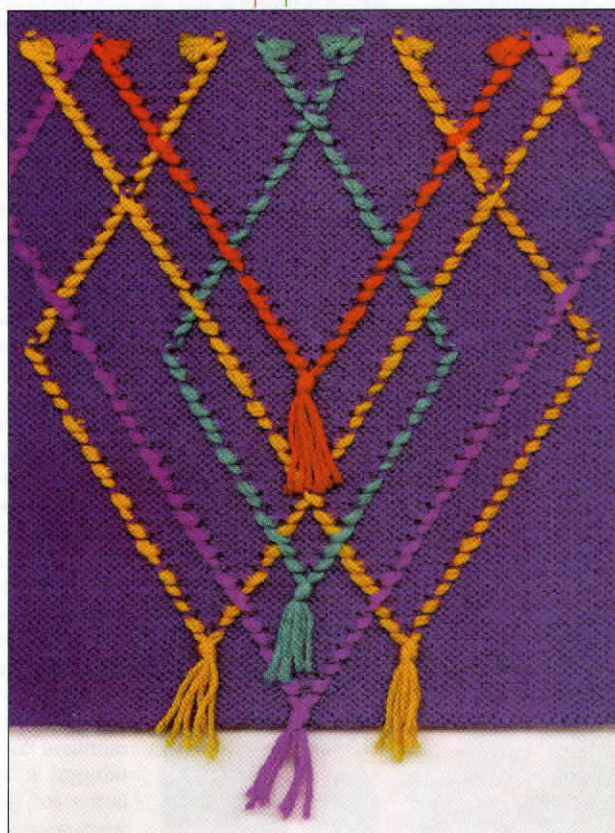
We used a very similar technique for **Sample Four**.

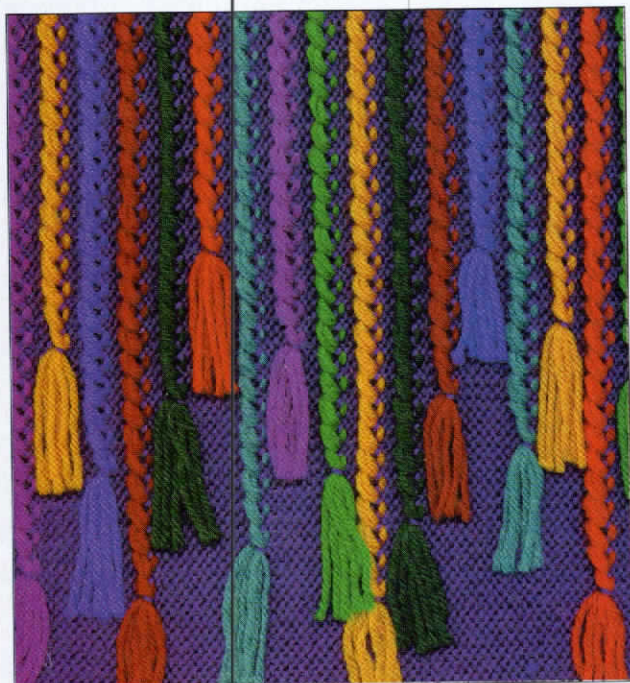
- ☐ Start off by cutting six lengths of yarn of each colour you want to use and knot the ends of each colour to make the tassels.
- ☐ Cast on and knit a couple of rows in the background colour. This sample started off with one colour (Clematis) attached at the centre.

- ☐ Leave the needle to the right of centre 0 in B position.
- ☐ Push one needle either side to D position.
- ☐ Using the first colour, hold the knot under the single needle in B position.
- ☐ Take the left hand three ends of yarn and wrap them over the left hand D position needle, wrapping to the right.
- ☐ Take the right hand group of three threads and wrap them over the right hand needle, wrapping them to the left.
- ☐ Knit two rows.

For the second wrap, push the needle to the left of the original left hand needle and the needle to the right of the original right hand needle, to D position.

- ☐ Wrap the yarn over again, wrapping the left hand yarns from left to right and the right hand yarns from right to left.
- ☐ Continue in this way, moving the needle to be wrapped over one position each time.
- ☐ If the needle to be wrapped is moving diagonally from right to left, the yarn is wrapped from left to right and vice versa.
- ☐ Extra colours can be introduced wherever you want them and the direction of the yarn can be changed at will. Remember to wrap the yarn in the correct direction though.





More wrapping for **Sample Five**. Again this fabric is shown side-ways, but could be used either way.

- ☐ Cast on and knit a few rows in the background colour.
- ☐ Cut six lengths of yarn in the first colour you want to use.
- ☐ Push the first needle at the left of the knitting to D position.
- ☐ Fold the six ends of yarn in half and put the loop around the D position needle.
- ☐ Push every alternate needle to D position for the width you want to weave over.
- ☐ Where the yarn is looped around the first D position needle, three ends of yarn are under the needle and three are over.
- ☐ Take the three underneath ones and place them over the next needle in D position.
- ☐ Now take the three remaining ends and place them over the third D position needle.
- ☐ Repeat all along the row, using each group of three threads alternately and allowing them to wrap around each other as you go.
- ☐ When you reach the last D position needle, place all six ends over it.
- ☐ Knit four rows in background yarn on all needles and repeat the process, using the next colour you choose.

I started all the colours on the needle at the left edge of the knitting, but you could - of course - start part way along the row and just weave in the yarn at random. Alternatively, you could make a very organised pattern by starting with the first twenty needles at the left, then moving along by a couple of needles each time you change colour. As usual, the samples shown are just intended to give you some ideas on techniques which you can develop further to make something completely exclusive.

If the machine will let me, I might try putting a punchcard in next month - to make some more traditional weaving patterns. Who knows what will happen though - I certainly don't!

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Sweater & Tunic

A **King Cole** design in **Double Knitting** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for double knitting machines with a ribber.

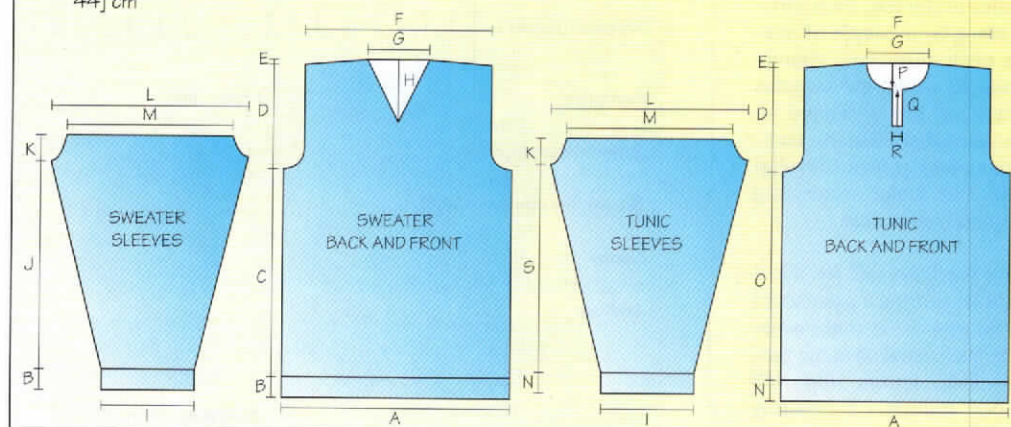
If you don't have a ribber, work ribs by hand or latch tool method.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 59.

Diagrams

- A = 43 [45.5, 48.5, 51, 53, 55.5, 58.5, 61, 63, 65.5] cm
 B = 4 [4, 4, 4, 5, 5, 5, 6, 6] cm
 C = 40 [40, 40, 40, 39, 39, 39, 39, 38, 38] cm
 D = 20.5 [21.5, 22, 23, 24, 25, 26, 27.5, 28.5, 29] cm
 E = 1 cm
 F = 35.5 [37.5, 40, 43, 45.5, 48.5, 51, 53, 55.5, 58.5] cm
 G = 13 [14, 15, 16, 17, 17.5, 18.5, 19.5, 20.5, 21.5] cm
 H = 12 [12.5, 13, 13, 14, 14, 15, 15, 16, 16] cm
 I = 18.5 [19.5, 20, 20, 21, 22, 23, 23, 24, 25] cm
 J = 40 [41, 41, 41.5, 40.5, 42, 42, 43, 42, 42] cm
 K = 5 [5.5, 5.5, 5.5, 5.5, 5.5, 5.5, 5, 5] cm
 L = 38.5 [39.5, 41, 42, 45, 46.5, 49.5, 52, 54, 55] cm
 M = 31 [31, 33, 34, 37.5, 39.5, 42, 44, 46.5, 47.5] cm
 N = 4 cm
 O = 40 cm
 P = 7 [7, 7, 7, 8, 8, 8, 8, 9, 9] cm
 Q = 5 [5.5, 6, 6, 6, 6, 6, 7, 7, 7] cm
 R = 2.25 cm
 S = 40 [41, 41, 41.5, 41.5, 43, 43, 44, 44, 44] cm



Knitting Instructions

MEASUREMENTS

To fit bust or chest 71 [76, 82, 87, 92, 97, 102, 107, 112, 117] cm, 28 [30, 32, 34, 36, 38, 40, 42, 44, 46] in.

Actual size 84 [90, 95, 101, 104, 110, 115, 121, 124, 130] cm, 33½ [35½, 37½, 40, 41, 43½, 45½, 48, 49, 51½] in.

Length to shoulder 64.5 [65.5, 66, 67, 68, 69, 70, 71.5, 72.5, 73] cm,

MATERIALS USED	King Cole Stonewash D.K. (Yarn Guide No.15.)	King Cole Big Value D.K. (Yarn Guide No.15.)	King Cole Anti-Tickle D.K. (Yarn Guide No.15.)
Sweater	4 [4, 4, 4, 5, 5, 5, 5, 6, 6] x 100 g balls in Mauve flecked (MC) 1 x 100 g ball in White (C)	4 [4, 4, 4, 5, 5, 5, 5, 6, 6] x 100 g balls in MC 1 x 100 g ball in C	8 [8, 10, 10, 11, 12, 12, 13, 14, 14] x 50 g balls in MC 2 x 50 g balls in C
Tunic	4 [4, 4, 4, 5, 5, 5, 5, 6, 6] x 100 g balls in White (MC) 1 x 100 g ball in Mauve flecked (C)		

The fibre content of Stonewash D.K. is 70% Acrylic, 30% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

25½ [25½, 26, 26½, 27, 27½, 27½, 28½, 28½, 28½] in.
Sleeve seam 44 [45, 45, 45½, 45½, 47, 47, 48, 48] cm, 17½ [17½, 17½, 18, 18, 18½, 18½, 19, 19, 19] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

SWEATER

BACK

With carriage at right and using C, cast on 95 [101, 107, 113, 117, 123, 129, 135, 139, 145] sts at centre of machine in 1x1 rib with extra st at right. * K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 1 row. Transfer sts for st st. Using MC, K 1 row. Transfer sts for 1x1 rib. K 1 row. Transfer sts for st st. Using C, K 1 row. Transfer sts for 1x1 rib. K 8 [8, 8, 8, 12, 12, 12, 12, 16, 16] rows. Transfer sts for st st. * Set RC at 000. Using MT and MC, K 112 [112, 112, 112, 110, 110, 110, 106, 106] rows.

SHAPE ARMHOLES

** Set RC at 000. Cast off 2 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll

alt row until 79 [83, 89, 95, 101, 107, 113, 117, 123, 129] sts rem
*** K 45 [45, 47, 49, 53, 57, 59, 61, 67, 69] rows. RC shows 58 [60, 62, 64, 66, 70, 72, 76, 80, 82].

SHAPE SHOULDERS

Cast off 12 [13, 14, 15, 16, 17, 18, 18, 19, 20] sts at beg of next 2 rows and 13 [13, 14, 15, 16, 17, 18, 19, 20, 21] sts at beg of foll 2 rows
**. Using WY, K a few rows over rem 29 [31, 33, 35, 37, 39, 41, 43, 45, 47] sts and release from machine.

FRONT

Work as for Back to ***. K 15 [13, 13, 15, 17, 21, 21, 23, 25, 27] rows. 30 [32, 34, 34, 36, 36, 38, 38, 42, 42] rows less have been worked to shoulder than on Back.

SHAPE NECK

Transfer centre st on to adjacent N and push empty N to NWP. Using nylon cord, K 39 [41, 44, 47, 50, 53, 56, 58, 61, 64] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 33 [35, 36, 39, 40, 43, 46, 46, 49, 50] sts rem, then on every foll alt row until 25 [26, 28, 30, 32, 34, 36, 37, 39, 41] sts rem. K 8 [8, 10, 8, 10, 8, 8, 10, 10] rows.

SHAPE SHOULDER

Cast off 12 [13, 14, 15, 16, 17, 18, 18, 19, 20] sts at beg of next row, K 1 row. Cast off rem 13 [13, 14, 15, 16, 17, 18, 19, 20, 21] sts. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using C, cast on 41 [43, 45, 45, 47, 49, 51, 51, 53, 55] sts at centre of machine in 1x1 rib with extra st at right. Work as for Back from * to *. Set RC at 000. Using MT and

MC, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 69 [67, 79, 85, 87, 91, 81, 67, 57, 61] sts, then on every foll 5th [5th, 5th, 5th, 3rd, 3rd, 3rd, 3rd, 3rd, 3rd] row until there are 85 [87, 91, 93, 99, 103, 109, 115, 119, 121] sts. K 15 [17, 17, 17, 15, 15, 15, 17, 16, 15] rows. RC shows 112 [116, 116, 118, 114, 118, 118, 122, 118, 118]. Adjust length at this stage, if required.

SHAPE TOP

** Set RC at 000. Cast off 2 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 69 [69, 73, 75, 83, 87, 93, 97, 103, 105] sts rem, K 1 row. Cast off **.

NECKBAND

FIRST PIECE

Join right shoulder seam. Push 62 [64, 68, 70, 76, 78, 80, 84, 88, 90] Ns to WP. With P side facing, pick up 29 [31, 33, 35, 37, 39, 41, 43, 45, 47] sts across back neck and 33 [33, 35, 35, 39, 39, 39, 41, 43, 43] sts down right side of

front neck and place on to Ns. Unravel WY. Inc 1 st at left edge. 63 [65, 69, 71, 77, 79, 81, 85, 89, 91] sts. * Set RC at 000. Using MT and C, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, dec 1 st at left edge on next 4 rows. Transfer sts for st st. Using MC, dec 1 st at left edge on next row. Transfer sts for 1x1 rib. Dec 1 st at left edge on next row. Transfer sts for st st. Using C, dec 1 st at left edge on next row. Transfer sts for 1x1 rib. Using MT+4/MT+4, dec 1 st at left edge on next row. Cast off with a latch tool *.

SECOND PIECE

Push 34 [34, 36, 36, 40, 40, 40, 42, 44, 44] Ns to WP. With P side facing, pick up 34 [34, 36, 36, 40, 40, 40, 42, 44, 44] sts down left side of front neck and place on to Ns. Inc 1 st at right edge. 35 [35, 37, 37, 41, 41, 41, 43, 45, 45] sts. Work as for First Piece from * to * reversing shaping by reading right for left.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join left shoulder and neckband seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. 37 ►



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Look at Life

Guesswork's best - when it comes right!

Joan Lafferiy first introduced us to her "sprite" or "invisible person" in Issue 12. Little did she know, at the time, that the sprite was going to feature in this article, too!

ANY, ANY, ANY MORE YARN?

I have been saying for ages that I have too many cones of yarn in my cupboard and, over the last few months, kind friends have given me even more! So I decided that, this year, I'd give some knitted Christmas presents. I have been very fortunate in having a number of folk who kindly give me lifts in their cars, since I am no longer allowed to drive. (It's eye trouble, not the bottle!).

In the past, I have given chocolates or biscuits to folk as a "thank you" gift - that are no doubt acceptable, but not very original. So, I decided to make

find yourself checking on jumpers as you go about your daily business? I do! As we were waiting at the traffic lights, I was surprised when my friend pulled down the right sleeve of this jumper and I noticed that it then extended some six inches beyond his hand! He explained that his son had bought it cheaply at a market - and I don't think he was having a dig at me and my indoor market stall! So of course the jumper was relegated to the gardening duties. As he said, "you get what you pay for".

I know that dropped shoulders are still fashionable and, of

earlier about sleeves being too long? Had I measured the tension piece incorrectly? No I had not - and in any case the front and back were all right. What should I do now? If I unravelled the whole sleeve, how could I get it right the second time around?

I decided to undo the knitting until the work was a few centimetres longer than I required, then pick up the stitches and knit the raglan top. Silly me, I had been trusting the Knit Leader, so for once had not made a note of the number of rows to the decreasing for the underarm. I also needed to count the number of stitches in order to put the work back on the needles. I was about three stitches out when I had finished picking up.

I thought to myself,

LET'S CHEAT A LITTLE

Do I take it all off and start again? Do I laboriously shift the stitches three at a time, or seven if I use the multi-pronged tool? Not a bit of it, I did a little cheat that I have used many times in the past - but which might be a help to new knitters. I moved the plastic scale under the needles, so that each end stitch came on number 52. Then, I rolled the Knit Leader back for the underarm shaping. I had to do a bit of juggling here, since I had less stitches to deal with - but I managed, by knitting more rows in between decreases, until I caught up with the line on the sheet. This does not matter in the least... as long as one is consistent!

BACK TO BACK

When writing a pattern, it is necessary for a designer to say something like, "decrease two stitches every four rows". However, when following a chart, it sometimes happens that we decrease every four rows or sometimes every three or even two rows. This used to bother me

somewhat, until I had occasion to spend a couple of days in a hotel on my own. Consequently, I sat at a table alone for meals and had nothing to stare at, other than a very large lady on the table in front of me. Her back was always towards me and she wore a selection of shop made cardigans, all with raglans, that she changed every time.

Having nothing better to occupy me, I studied the knitting and discovered that the decreasing were not "every four rows" or whatever, on the back and sleeves. Because she was so large, the decreases on the back came much more often than those on the sleeves. The whole thing fitted together beautifully and, I thought to myself, "if Pringle can do it, so can I". (She was a Scottish lady, so I was guessing at the "Pringle" connection!).

*"If Pringle
can do it,
so can I."*

The first sleeve was finished, I left it to rest again and this time I measured the 20 inches that I required. So, should I count the number of rows I had knitted to the armhole shaping before starting the second sleeve? Not me! I'm not that precise and so I simply knitted until I came to the 52 stitches on either side of "0", then took the first sleeve and pinned it together with the one on the machine. It's not an easy thing to do with the ribber in place, but it did give me a check and, when finished, proved to be quite correct and both sleeves matched.

How did the sleeves come out too long in the first place, I pon-

The whole thing fitted together beautifully and,

tea cosies for the ladies and, one gentleman - being a keen golfer - should have golf club covers. This left a bit more thought for just one more gentleman - who is a keen gardener and, in addition to lifts, has also given me some help with my garden.

Among the cones I was given was a nice neutral beige in acrylic yarn, albeit a brand I had not used before. I decided this would make a jumper for my gardener friend. Had it been for a lady, I would have put a "frieze" of roses or poppies above the welt, but this seemed somewhat inappropriate for a man! A hunt through my mylar sheets unearthed some trees. I settled on a big and small poplar, in a row just above the welt. The brown and green would mix nicely with my beige.

GARDENER'S QUESTION TIME

I must tell you why I decided on a jumper for this particular gentleman. He picked me up one Saturday afternoon, having come straight from his allotment and I noticed he was wearing a fawn jumper, flecked with orange and brown, in a Fisherman's rib pattern. Do you

course, much easier to knit - but I think a man looks better in a raglan garment. So, I hunted out a raglan on the Knit Leader sheet - one that I have used dozens, if not hundreds of times before. The front and the back went well and I remembered to put the tension one whole number larger for the Fair Isle work. I also remembered to put it back for the rest of the knitting!

GIVE IT A REST!

Then, of course, came the sleeves. As I knitted, I thought the piece looked rather long, but then the work is stretched out on the machine and needs to rest before being judged for size. I was making the sleeves twenty inches underarm, but when the first one came off the machine, it measured twenty-seven inches! I checked the drawing on the Knit Leader sheet and, sure enough, this was twenty inches. So, although I left it to "rest" for two days, it still measured twenty-six inches.

HERE COMES THE SPRITE AGAIN!

Do you see what I mean about my "sprite"? How did it know that my friend and I were chatting

...Sweater & Tunic

Tunic Knitting Instructions

dered? I simply don't know; I have never used this particular brand of yarn before, but then why was the body part all right? I thought I'd find out by using another of the cones I was given and make myself something - and if you believe that you will believe anything! That plan is out of the window before I start, because I've discovered that I don't have another cone from the same maker!

DON'T LOOK A GIFT HORSE...

The tea cosies were well received - on the whole. Since all the ladies lived alone, I decided to knit small tea cosies, since I figured they would have small tea pots. I was a bit out there, since one lady said she never used a tea pot, she just put a tea bag in a cup for herself! So I told her I wouldn't mind if she donated the tea cosy to the next Bazaar. (This makes people feel less guilty if they don't use or want something I have knitted for them.)

The recipient of the golf club covers said that he and his wife had great fun trying to guess what was in my parcel before they opened it. He tells me that the golf courses are littered with these club covers, though not necessarily knitted. It seems that impatient golfers pull them off and forget to pick them up - no doubt because they have scored a hole in one? Is there a market here, I wonder? I leave it to you to find out, because I don't know any other golfers.

How about the jumper? I wrote a little verse to go with it, suggesting that it should be used only for gardening. I also added that if it did not fit, he could put it - you've guessed it - in the next Bazaar. However, the next time he saw me he said it fitted perfectly and would certainly not be relegated for "gardening only". Guesswork's best when it comes right! ■

◀ 35 BACK

With carriage at right and using C, cast on 95 [101, 107, 113, 117, 123, 129, 135, 139, 145] sts at centre of machine in 1x1 rib with extra st at right. * K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-1/MT-1, K 1 row. Transfer sts for st st. Using MC, K 1 row. Transfer sts for 1x1 rib. K 1 row. Transfer sts for st st. Using C, K 1 row. Transfer sts for 1x1 rib. K 8 rows. Transfer sts for st st *. Set RC at 000 and then, using MT and MC, K 112 rows.

SHAPE ARMHOLES

Work as for Back of Sweater from ** to **. Cast off rem 29 [31, 33, 35, 37, 39, 41, 43, 45, 47] sts.

FRONT

Work as for Back to ***. K 15 [13, 13, 15, 17, 21, 21, 23, 25, 27] rows. 30 [32, 34, 34, 36, 36, 38, 38, 42, 42] rows less have been worked to shoulder than on Back.

FRONT OPENING

Using nylon cord, K 42 [44, 47, 50, 53, 56, 59, 61, 64, 67] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 13 [15, 17, 17, 17, 17, 19, 19, 19, 19] rows.

SHAPE NECK

Cast off 3 [4, 5, 6, 5, 6, 7, 8, 7, 8] sts at beg of next row. Dec 1 st at neck edge on every row until 25 [26, 28, 30, 32, 34, 36, 37, 39, 41] sts rem. K 7 [7, 7, 7, 7, 7, 7, 9, 9] rows.

SHAPE SHOULDER

Cast off 12 [13, 14, 15, 16, 17, 18, 18, 19, 20] sts at beg of next row, K 1 row. Cast off rem 13 [13, 14, 15, 16, 17, 18, 19, 20, 21] sts. With carriage at right, unravel nylon cord over 5 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using C, cast on 41 [43, 45, 45, 47, 49,

51, 51, 53, 55] sts at centre of machine in 1x1 rib with extra st at right. Work as for Back from * to *. Set RC at 000 and then, using MT and MC, K 10 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 69 [67, 79, 85, 87, 91, 81, 67, 57, 61] sts, then on every foll 5th [5th, 5th, 5th, 3rd, 3rd, 3rd] row until there are

85 [87, 91, 93, 99, 103, 109, 115, 119, 121] sts. K 9 [11, 11, 11, 13, 13, 13, 13, 16, 15] rows. RC shows 112 [116, 116, 118, 118, 122, 122, 124, 124, 124]. You can adjust the length at this stage, if required.

SHAPE TOP

Work as for Sleeves of Sweater from ** to **.

BORDERS AND COLLAR

RIGHT FRONT BORDER

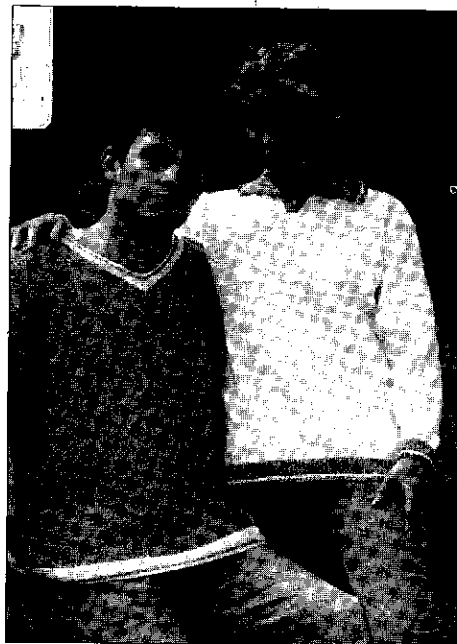
Push 7 Ns to WP. With carriage at the right and P side facing, pick up 5 sts from centre front and place on to Ns inc 2 sts evenly. Unravel WY. Using MT-1 and C, K 1 row. Transfer sts for 1x1 rib with end sts on main bed. Using MT-3/MT-3, K until long enough to go along front edge. Transfer sts for st st. Using WY, K a few rows and then release from the machine.

LEFT FRONT BORDER

With carriage at right and using C, cast on 7 sts in 1x1 rib with end sts on main bed. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K until long enough to go along front edge. Transfer sts for st st. Using WY, K a few rows and release from machine.

COLLAR

With carriage at right and using C, cast on 75 [79, 83, 87, 91, 95, 99, 103, 111, 115] sts in 1x1 rib with end sts on front bed. K 3 tubular rows. Carriage is at right.



Set machine for 1x1 rib knitting. Push 7 adjacent Ns on main bed at left to WP. With P side of WY on Right Front Border facing, replace sts on to 7 Ns at left. Unravel WY.

Transfer sts for 1x1 rib. Set RC at 000 and then, using MT-3/MT-3, K 1 row. Push 7 adjacent Ns on main bed at right to WP. With P side of WY on Left Front Border facing, replace sts on to 7 Ns at right. Unravel WY.

Transfer sts for 1x1 rib. K 27 rows. Transfer sts to ribber. Using MC, K 1 row. Transfer sts for 1x1 rib. K 1 row. Transfer sts to ribber. Using C, K 1 row. Transfer sts for 1x1 rib. K 1 row. Using MT+4/MT+4, K 1 row and then cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew front borders and cast on edge of collar in position. ■

Club Circuit

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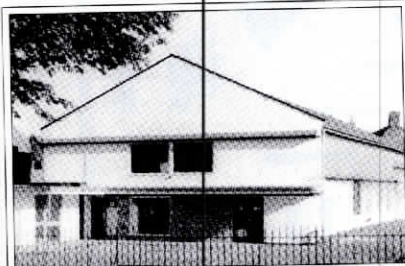
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Reader's Contribution

Egyptian Collars - Designing for the Passap & Pfaff

Olive Jinkings is one of our regular readers and her ideas have motivated many of our Passap and Pfaff knitters to try their hand at designing. This month, she's used some of the wonderful designs of Ancient Egypt for inspiration.

When the Ancient Egyptians were designing their wonderful collars, they were not limited to four colours in a row - so this made their task much simpler than mine! Let's start by looking at the finished result. Fig. 1 shows the Creation 6 collar that I knitted on a white tunic with a pleated hem for my daughter. Her friend liked it so much that she asked me to make one for her, too. I make it a rule never to make two garments the same, so I altered the original design by first swapping the black with the white. I then added a decorative border, repeated it on the cuffs and knitted the shorter collar on a black sweater shown below in Fig. 2.



Figure 2

Apart from the restriction of not having more than four colours in any one row, Egyptian collars are surprisingly simple to knit and

I'm sure that knitting is far easier than making an original using mostly precious or semi-precious stone beads. Can you imagine making a collar with lots of different lengths of coloured straw? The straw could be either short or long and may be a single thickness or have several lengths of the same colour together?



Figure 3a

My first attempt at a collar gave me the design shown in Fig. 3a and Fig. 3b. I was not very happy with it at all - not even when I reversed the black and white, as I did with my final design. I tried again with the design shown in Fig. 4 - and didn't like this either! I changed the background to black as shown in Fig. 5 to see if it



Figure 3b

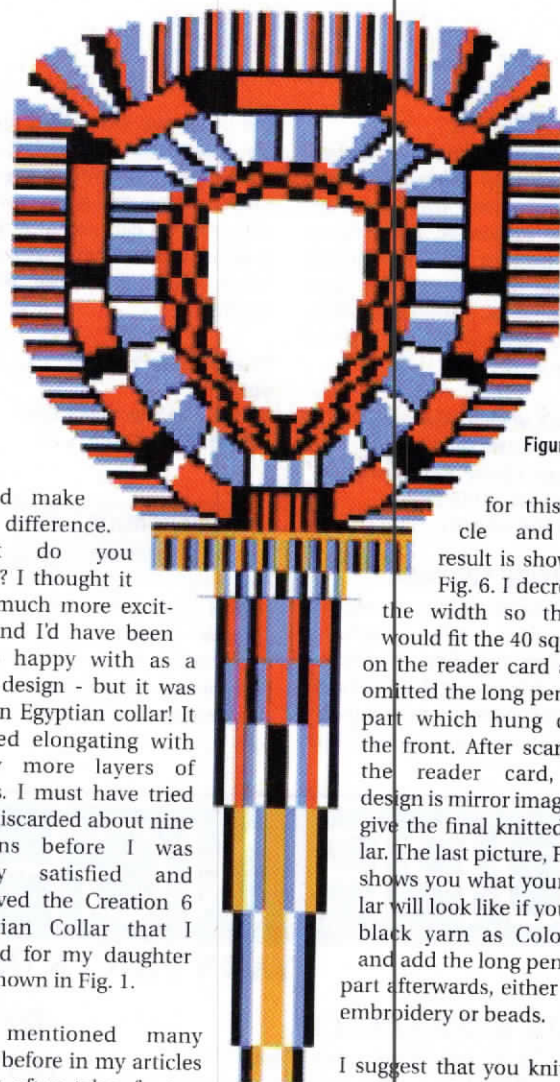


Figure 1

would make any difference. What do you think? I thought it was much more exciting and I'd have been quite happy with as a yoke design - but it was not an Egyptian collar! It needed elongating with many more layers of beads. I must have tried and discarded about nine designs before I was finally satisfied and achieved the Creation 6 Egyptian Collar that I knitted for my daughter and shown in Fig. 1.

I've mentioned many times before in my articles that it often takes far too many reader cards to produce a design in its original form. The collar was no exception, so I had to alter it to make it suitable

for this article and the result is shown in Fig. 6. I decreased the width so that it would fit the 40 squares on the reader card and I omitted the long pendant part which hung down the front. After scanning the reader card, the design is mirror imaged to give the final knitted collar. The last picture, Fig. 7, shows you what your collar will look like if you use black yarn as Colour 1 and add the long pendant part afterwards, either with embroidery or beads.

I suggest that you knit the garment either in Tech 207 (firm) or Tech 211 (wider). First of all you should knit and rest, wash or steam then rest again a tension swatch 80

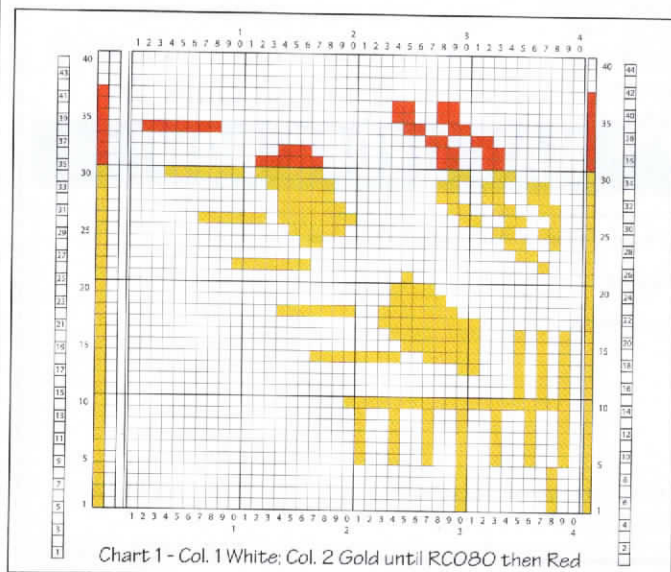


Chart 1 - Col. 1 White; Col. 2 Gold until RCOBO then Red

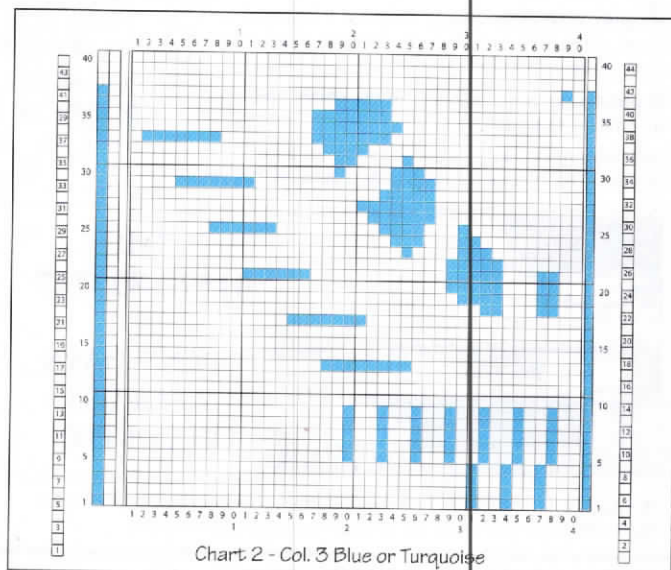


Chart 2 - Col. 3 Blue or Turquoise

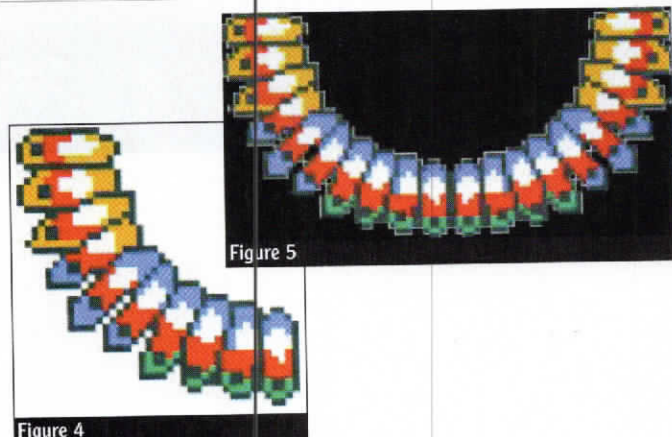


Figure 4

stitches by 160 rows. Use Tech 207 or Tech 211 Patt A, whichever technique you choose for the garment. You can then work out how many rows of pattern will take you from the border to the end.

The design is 36 squares high which will take 288 rows of knitting. Deduct this from the total rows required and that is where you will start the pattern. When programming, you should start Patt B (Reader Cards) at this row number. Set your row counter to 000 before you begin the collar pattern then, when the Row Counter shows 080, change Colour 2 (Gold) to Red. Colour 1 (background) is White, Colour 3 is Turquoise and Colour 4 is Black.

Your tension swatch will also tell you how many needles are required for the width of the garment. Deduct the arm-hole stitches and you will be left with the number of stitches available for the collar. The collar, as it stands, requires 78 needles. If 78 is too small, two extra squares on the left can be filled in with pattern, giving you an extra two stitches. If you enlarge stitches two times, you will need

156 or 160 needles. If you find that 78 stitches are more than you require, you can remove one square from the left of the pattern and two from the right.

As a final thought, remember that the collar can also be knitted separately, as a rectangle of 288 rows, on whatever number of needles are required. If you try this, I suggest that you trim the edges with cut and sew, then attach the collar to an existing garment. For a more dramatic effect, the collar could also overlap the top of the arms - but don't let any seam lines in the garment detract from the beauty of the finished design! ■



Figure 6 - Reader Card Version - cards shown below

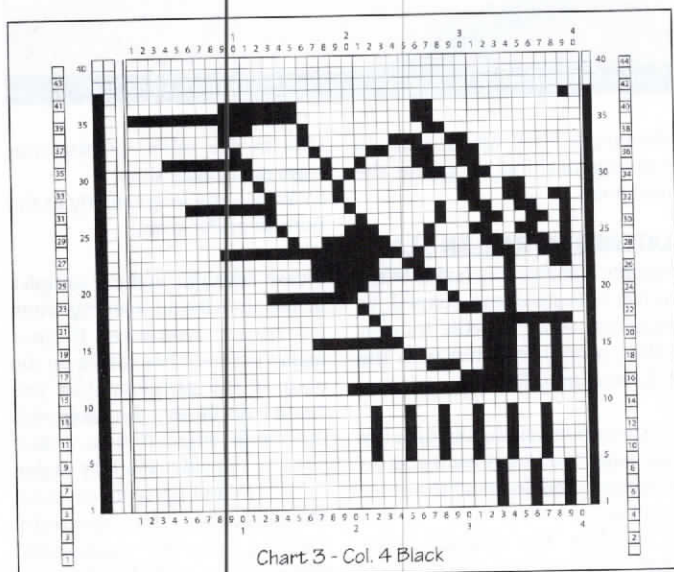


Chart 3 - Col. 4 Black



Figure 7 - Alternative version with added embroidery

READER'S CONTRIBUTIONS

We welcome contributions from our readers, whether it's a letter with hints & tips, your opinions on a knitting topic or design ideas you might have. This month, Both **Olive** and

Reader **Tyree Bourne** (*Premature Babies* - p.23) have given us "food for thought", so why not drop us a line at the address shown on page 5 and - who knows - next time your name could be in print!

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Classwise

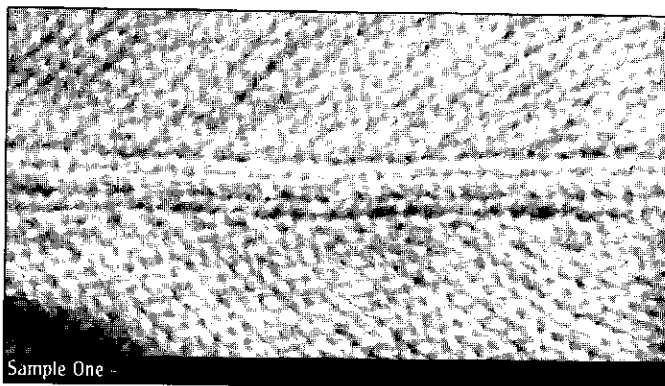
Raglans

Beryl Jarvis is following life in her classroom. Students returning each year want to be taught something different, so this month beginners get to grips with shaping and those returning knit fancy raglans and think about different ways of shaping.

FANCY RAGLANS

Raglan garments are often classics and they normally fit well, because the knitting lies over the shoulder naturally. Set in sleeves, on the other hand, can look awful if the shoulder seam is above or below the shoulder line. Beginners in this class will be learning about simple shaping and fashioned shaping.

Raglans are normally shaped using the treble transfer (three prong) tool to give a fashioned decrease three stitches in. There's an example of this on Sample 1. As an alternative, why not try some of the following methods:-



DOUBLE DECREASE RAGLAN EDGE

This is shown in Sample 2. Instead of decreasing say one stitch every four rows, decrease two stitches every eight rows. This should be done further into the knitting, as decreasing two stitches near to the edge will distort the fabric.

Use the seven-prong adjustable tool as a five-prong tool, or use a combination of a double and a treble transfer tool (a two prong and a three prong tool). Move the five edge stitches over two needle positions and always make sure that the empty needles are moved to non working position before continuing to knit. Using this method halves the number of shaping rows, thus making it quicker to knit.

ARROWHEAD SHAPING

This is shown in Sample 3 and this raglan also uses the seven-prong tool. The shaping is worked on alternate rows by moving the edge stitches in one stitch position with the tool set with six prongs, five prongs, four prongs, three prongs and then two prongs. It will look best on raglans where the shaping is to be worked regularly every other row.

CABLE RAGLAN

Complete the raglan shaping, as required, with the seven-prong tool set with seven prongs and moving the stitches over one

needle position. At the same time, work a cable every six rows with two double transfer (two-prong) tools crossing the four stitches next to the decreases. Take care to cable in the same direction every time!

On Sample 4, I moved the right hand stitches first on the left and the left hand stitches first on the right. This method lends itself well, where the rows between shaping may vary. For example, if you have to decrease say every four rows six times, every three rows four times, then on alternate rows. As there are two different things to do on different rows - shaping and cabling - it helps to make two lists, the rows you need to work a cable and rows on which you need to shape.

LACY RAGLAN EDGE

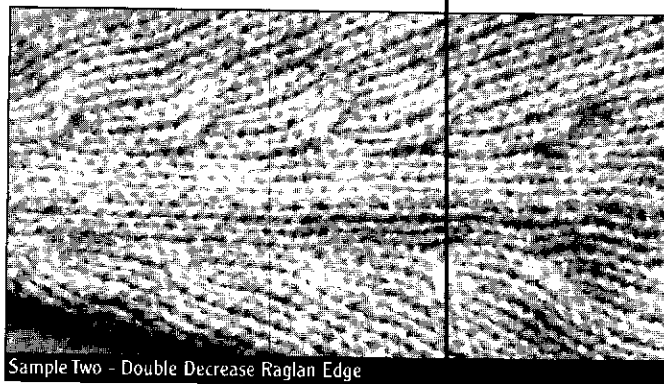
This is shown in Sample 5 and is worked with a treble transfer (three prong) tool. It will look best when the shaping is done regularly, say every three rows. Move the stitches from the first, second and third needles over one needle position, then move the next three stitches over one needle position. Make sure that

and pull the stitches down four rows on one side.

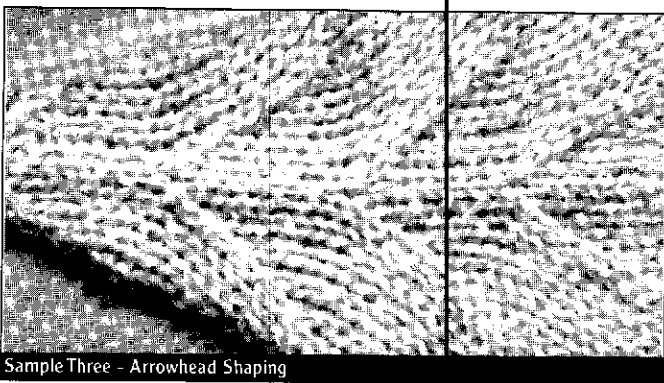
□ Put the loops on to the latch needle tool and pull the stitches down four rows on the other side of the raglan.

□ With the first loops behind the latch and the second loops on the hook, pull the tool through the first loops.

□ Repeat this, going from one



Sample Two - Double Decrease Raglan Edge



Sample Three - Arrowhead Shaping

the empty forth needle stays in working position to create the lace hole.

LATCHED UP RAGLAN SEAM

Sample 6 shows this raglan seam and it is knitted and shaped, as required, using a treble transfer (three prong) tool, but with the following modification.

□ Instead of casting off, take the two edge stitches at each end on to threads and finish off the other stitches.

□ Remove the threads from both sides of the raglan seam

side to the other, pulling four rows down each time.

□ Fasten the loops neatly at the bottom of the seam.

Please consider making samples of the above and keeping them for future reference. If your raglan garment has cables on the body of the garment, then you could compliment the cable with the cable edge. If it is a lace pattern, consider the lacy raglan or the latched up seam method. Alternatively, the beautiful working of the arrowhead shaping can only be properly

appreciated on yarn that is smooth and not too dark. When you have made the above samples why not make your own

edge could disturb the pattern. However, when it comes to making up - especially if you use mattress stitch - there is no continu-

will keep the edge needle at the end of the knitting as the shaping is worked and you will find it much easier to sew.

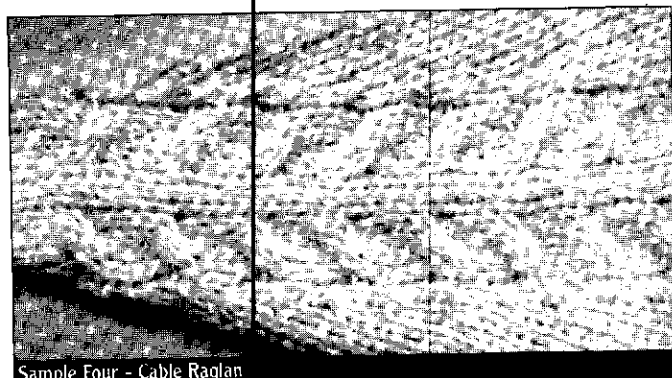
SHAPING WITHIN A ROW

Shaping within a row on the machine is not easy, but there are times when it has to be done. For example, yoked sweaters and darts are worked in this way and you also need to do it when reducing stitches for cuffs or at the waist.

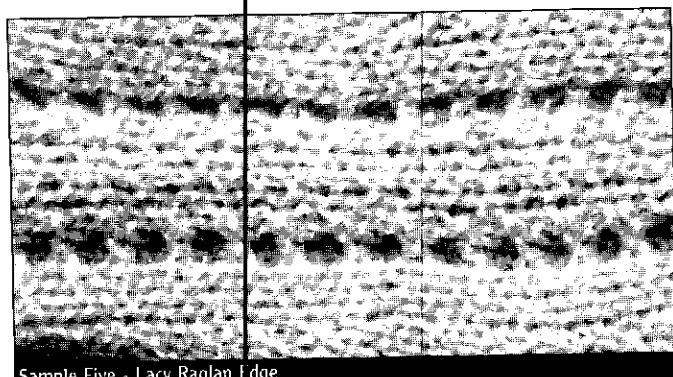
To do this, first remove - but do not break the yarn. Knit a few rows in waste yarn, remove fabric from the machine and pick up the stitches, putting two on to

each needle where the decreases are required. Take special care to put the stitches back on to the correct needles, if you are knitting a patterned fabric such as a Fair Isle yoke. If you have a garter bar, use this for shaping within the row.

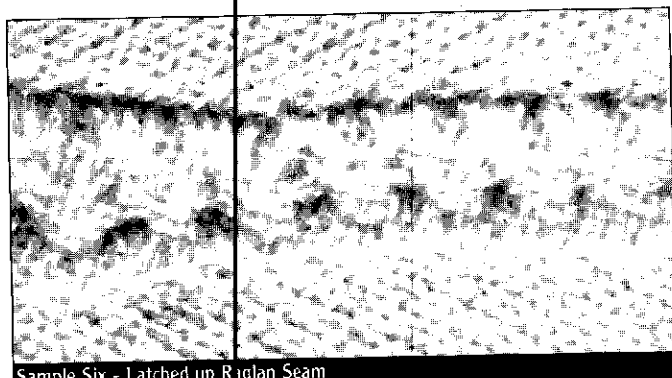
That reminds me, garter bars are a really useful accessory for the machine knitter. Perhaps, if you'd like, I'll talk about it in a future magazine article? Do drop me a line at the magazine (the address is shown on page 5), if you own a garter bar and have a special query about it. I'll try and come up with all the answers for you! ■



Sample Four - Cable Raglan



Sample Five - Lacy Raglan Edge



Sample Six - Latched up Raglan Seam

variations? These little touches are what make machine knitting a craft.

A NEAT EDGE

When you are shaping a patterned fabric, fashioned shaping is not usually appropriate because shaping away from the

ous edge stitch as a guide. Instead of just moving the edge stitch in one position, do two moves as follows:- First, move the second stitch out to the first needle then move both stitches back on to the second needle. Make sure that the empty needle is in non working position. This

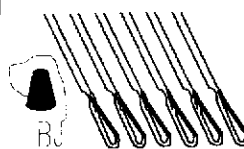
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Duomatic Update

Part 3 - Casting Off

When knitting garments, most Passap knitters tend to opt for a cut and sew neckline, stripping the work off on waste yarn. However, there are places when it is necessary actually to cast off and **Doris Coutts** shows us how this is best achieved.

Last time, we said we'd have a look at casting off. When knitting garments, its true most Passap knitters (and those doing double bed work on Japanese machines) tend to opt for a cut and sew neckline, stripping the work off on waste yarn, but there are places such as underarms (and a way of shaping shoulders) when it is necessary actually to cast off.

BASIC CAST OFF

It is always better to cast off too loosely, rather than too tightly. On Page 47 of the Instruction Book, you will see a basic method worked by transferring

all the stitches on the back bed to the front bed and then, after knitting a loose row, you latch tool off the stitches at the front. Having used Japanese machines for a long time, I am happier working on the back bed rather than the front and so I reverse the process.

To try my way, transfer the stitches from the front bed to the back bed - if you are working in 1x1 rib, you will need to put the empty needles into working position on the back bed. Now, put the handle down, put all the needles to working position on front bed, increase the stitch size

by one whole number and work one row of rib across all stitches. The needles on the back bed will hold actual stitches, those on the front bed will hold a loop of yarn.

Drop the front bed; the weight of the work will tend to pull the stitches towards the front and I also "scrabble" across the stitches with my fingers (officially you should use the pick tool) bringing them towards the front and thus enlarging them for ease of casting off. With the latch tool, pick up the left hand side of the first stitch at the back, holding the tool as near vertical as possible. Then pick up the left hand side of the second stitch, let the first stitch go behind the latch and pull the second stitch through. Continue in this across the row. It is almost an up and down movement and you will soon pick up speed.

CROCHET CAST OFF

On Page 48 you will find another method that does not involve transferring the stitches from one bed to the other. Here you are crocheting off the stitches going in a zigzag fashion between the beds; keep the latch tool in as vertical position as possible and after a while you will find that it goes quite quickly.

Here is a third method which I use for K/K settings, without the need to transfer stitches. You need to knit the last row with the stitch size at least three whole numbers higher than main tension. As with all these cast off edges, if you like to cast off from right to left, knit the final row with the locks going in that direction. Alternatively, reverse it if you prefer to start your casting off at the left and, as before, drop the front bed.

- ☐ Put the latch tool into the first stitch on the back bed.
- ☐ Let it go behind the latch, then cross over to the first stitch on the front bed.

☐ Pick this up in the hook and pull through the back bed stitch - nothing new there!

☐ Now pick up the next stitch on the back bed into the hook of the latch tool, let both stitches slide behind the latch.

☐ Cross to the front bed and pick up the next stitch and pull through both the stitches behind the latch.

☐ Repeat along the row.

When you first start doing this, you tend to pull too hard on the stitch on the back bed, which tightens up the front bed stitch which you are going to have to pull through. Work with the pick tool in your other hand, using it to keep the front bed stitch from closing.

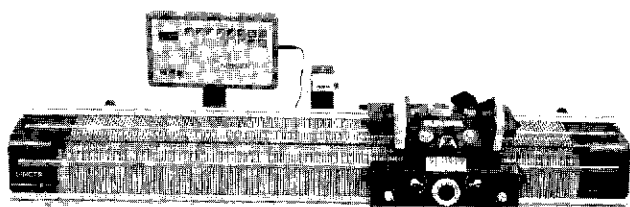
Once you get used to this method, you'll find that the loops won't close up on you. All the people to whom I've shown this method have adopted it with glee. Not having to transfer all those stitches in K/K (even if you have a U70 or U100) is a absolute boon!

CASTING OFF MULTIPLE STITCHES

Now let's come to smaller runs of casting off, such as the underarms. I tend to knit squared armholes, where you cast off about 5 cm at the underarm and then knit straight up. This is comfier than a dropped shoulder and not as time-consuming as a set-in-sleeve.

It is essential to keep the cast off stitches loose, so I don't use the "official" method of transferring one set of stitches to the other bed and then casting off the two stitches together (see the bottom of Page 54). This is not so bad in a 1x1 set-up, but in K/K, it tends to be tight. I cast off between the two beds, using the transfer tool or double-ended bodkin, going back and forth, one stitch at a time and using the double wrap shown on Page 49.

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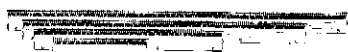
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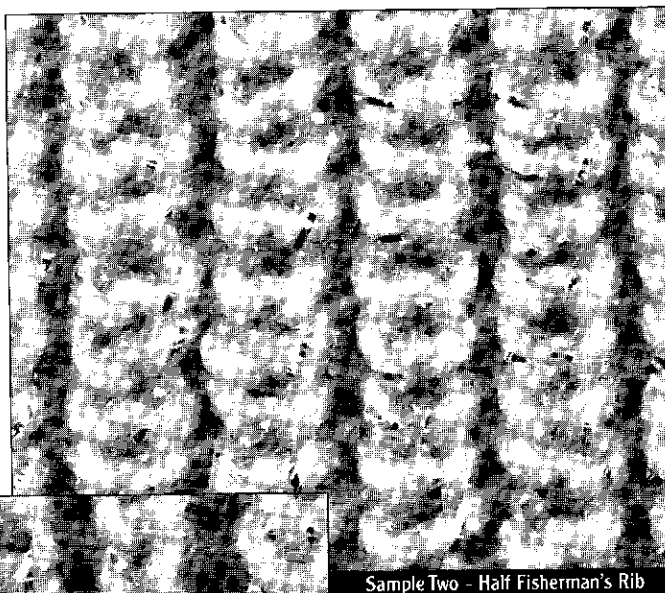
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Sample Two - Half Fisherman's Rib

Before starting any hand cast-off, pull down excess yarn through the tension assembly and put it under the clip on the yarn arm (the white clip where the bottom yarn guides fix to the vertical rod). This extra yarn stops the stitches pulling tight as you wrap and knit them through. Also, before I wrap the first stitch, I loop the yarn round the hook of the empty outside needle, which helps to hold the cast on out. If you try this, don't forget to release the loop and put the needle back to non working position before you restart knitting.

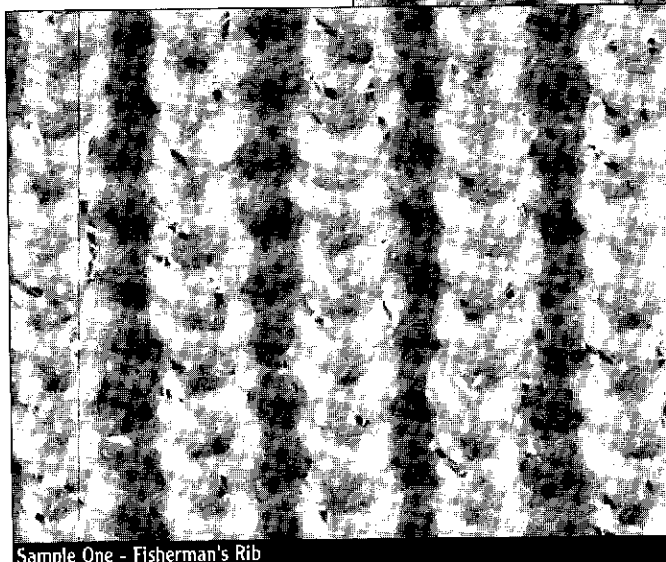
If you wish, you can cast off both armholes on the same row by using an extra length of main yarn on the left. Do you remember in the first article I mentioned using a rubber band around the bolt on the locks? It's when I am manoeuvring stitches for cast-off edges and so on that I am inclined to lean on the lock and this is when that rubber band really earns its keep!

KNIT A TEST PIECE

I wonder if you have tried to knit the first test piece, starting on Page 18 of the Basic Instruction Book? If not, I suggest you sit down and knit it now. You are introduced to some of the patterns achieved by setting the N-X lever. You have already used CX/CX in the circular cast-on; here you also use an N/CX setting. This knits two rows on the back bed whilst the front bed knits one row and slips one row. It produces an imbalance in the length of the rows knitted, causing the stitch on the side that used the CX setting to produce a "long" stitch.

LONG STITCH

This is a very useful stitch to know; it produces a soft but fairly thick fabric, suitable for A-line skirts and it also lends itself to transfer stitch patterns, which we will hope to come to in the future. Compare Sections C and



Sample One - Fisherman's Rib

F, which shows the two ways of setting the long stitch pattern. Long stitch is also good for a plain skirt to match with a striped double jacquard top, as the row construction is basically the same.

The other setting used in Test Piece 1 is EX/EX for Fisherman's rib. Again, as for CX, no pushers are needed for this. In Fisherman's rib, one bed knits one row, tucks one row, while the other bed tucks one row, knits one row, so that you don't get both beds tucking at the same time. In both the EX and CX settings, the front bed knits from right to left and tucks or slips from left to right, while the back bed does the opposite. A thicker fabric is produced with a pronounced rib and is very popular for sweaters, cardigans and so on for all age groups - see Sample 1 below.

TO FIND A DAMAGED NEEDLE

There are not many problems with this stitch, provided all your needles are in good condition. If you find a stitch being dragged up the work, rather than producing a smooth rib, it may be that the needle is either not tucking

properly, or not knitting off the tuck loop.

To locate the guilty needle, put markers in across the work, say, every 10th needle on one bed and knit about 50 rows. Strip the work off the machine and note that your starting tail from the cast on will show you which is the front bed. Now you can count your markers - and the stitches along from the nearest one - to locate the offending needle.

A variation on full Fisherman's rib is to set the beds either to N/EX or EX/N for Half Fisherman's rib. As with long stitch, one bed knits two rows and the other EX bed works one row knit, one row tuck. This has the effect of pushing the stitches on the N bed up into each other to give a distinctive purl effect. I think it's more attractive and more stable than a full Fisherman's rib (see Sample 2). By switching the EX bed, you can make matching turnover tops to booties, bedsocks and so on and, of course, the ever useful bobble hats!

I have a small grand-daughter who keeps changing her mind as to whether she wants the bobble

on or off. I leave it unattached - but I think her mother has resorted to attaching it with Velcro, for easy changeover, rather than sewing it on!

WASHING FISHERMAN'S RIB

Here's a tip when you are washing garments knitted in Fisherman's rib, especially if you are washing in a machine. Put the garment in a pillowcase, or a large net washing bag. This will stop the sleeves twisting round other washing and coming out suitable for an orangutan! Fisherman's rib does tend to stretch, so it is advisable to knit to size, rather than allow the usual ease, depending on how you want the garment to fit, of course!

GETTING OUT OF A JAM!

One further setting which doesn't need pushers and a most useful one, is GX/GX. This is the setting that can get you out of real trouble, as it allows the locks to move across the beds, without knitting and without moving the needles (even if there are pushers in use).

So, if you have done an extra row and end up on the wrong side of the beds, if the locks have jammed, yarn broken in the middle of a row and so on (sorry, but these things can and do happen to the best of us!) you need the GX setting. It is best to remove the strippers and free the locks gently if they are jammed. You can also separate the locks and move them independently. GX can also be used on the non-working bed when knitting stocking stitch.

If you like to see how things work, it is interesting to take one lock off the machine and watch what happens to the cams in the various settings with the ►

Duomatic Update

◀ N-X lever on X. Don't forget to switch back to N each time before altering the pattern dial setting. GX lifts all the cams so that they don't alter the needle or the pusher positions at all.

TIME FOR THE PUSHERS

It's time to get the pushers into work so put about 50 needles into working position on each bed with the handle down. Bring the corresponding pushers out of the blocking rail on the front bed only and leave them with the butts against the top of the rail. Check to see the blocking rail is completely closed.

Pusher Positions

The pushers are said to be in:-

- **non working position** when still in the blocking rail
- **rest position** when down just above the blocking rail
- **working position** when the top of the pusher butt is about 1.5 cm above the top of the rail.

To get an accurate position for this, put both locks on N, but for this exercise we do not need to use any yarn.

- ① With locks on the right hand side, push in the arrow on the left of the front lock and run it over the needles.
- ② Now look at the pushers; they have been moved into working position and should be in a straight line.

③ If some are up and some down, check the blocking rail again.

④ If you look at pushers still in the blocking rail, you'll see a dip in the shaft and pushers now in working position align the butts just at the start of this dip.

Right, now release the arrow by pressing the O in the middle of the two arrows. With pushers, it's a case of "what you see is what you get" - or WYSIWYG, which you may have seen in computer articles!

Pushers & Lock Settings

When pushers are in the following positions, they respond to lock settings as follows:-

- If a pusher is in working position, the corresponding needle will knit that stitch
- If a pusher is in rest position and touching the blocking rail, the needle will do whatever the lock is set for; so:-

- ① If it's AX, the pushers in rest position will cause the needle to collect a tuck loop.
- ② If it's BX, the pushers will make the needle do a slip stitch.
- ③ DX, FX and HX are specialist settings which we'll deal with after we are used to the basic settings.

Checking The Pushers

First, we want to make sure that we are entirely happy with the working of the pushers.

① Cast on over 50 stitches on each bed and knit some K/K rib in 3 ply or finer yarn.

② Leave the back bed lock set to N, the front bed set to AX. and have the pushers in rest position.

③ Knit two rows and have a look at the needles - they will have collected two loops in addition to the original stitch.

Passap machines do allow more tuck loops to be collected than Japanese machines. This is partly due to the size of the needle hook and also to the use of strippers. However, sooner or later the tuck loops must be knitted off, otherwise the work will bubble up out of the needles. Of course, you could manually put the pushers back to working position, but we have those handy arrows to do this for us. So, as usual, with locks on the right, push in the left hand arrow.

□ The arrow nearest the direction in which the locks are to move is the dominant one.

□ As you knit across, the arrow changes the position of the pushers to working position ahead of the lock movement. This time, instead of tucking, the needles now knit through the stitches and the tuck loops.

□ Knitting back to the right, the pushers are already in working position so the needles will knit and, on the next row, right to left, the pushers will change to rest position again and tuck for the next two rows.

If you continue like this, you will be making shallow pintucks, since the back bed is knitting every row. If both arrows are pushed in, you will knit one row, tuck one row, as the pushers change position on every row. Does it sound familiar? It should, because it's one of the most popular double bed stitches - Fisherman's rib!

Of course, AX is the basis of many exciting patterns, with different needle arrangements. Try the basic honeycomb pattern, shown in full needle rib. It's No.2 in the 6th Test Piece. This is an

automatic pattern, so once it's set up, you don't have to change any settings. Compare this with No.4, which is a much deeper honeycomb. By varying the arrow settings, you are getting four tuck loops on two stitches side by side, rather than two tuck loops on alternate needles. As the back bed needles are in between those of the front bed, you are able to have two or more tucking needles adjacent on the front bed - something that can't usually be done in single bed knitting.

I hope you have one of the stitch pattern books for the Duomatic - the current one is Ref. 33 205 O3 MADAG, with a coloured cover and incorporates most of the stitch patterns in the two earlier little mauve books, together with some additional newer ones.

Do try some of the different settings. I suggest those shown at the bottom of Pages 13 and 14. The one at the top of Page 12 is another good pattern and you should cast this on in a 1x1 rib setting, then transfer between the beds to achieve the 3x3 setting as given. There are also quite a few racking and transfer patterns in this book, but you should find enough patterns to keep you going, along with Test Piece 6.

Moving Pushers in the Blocking Rail

Getting pushers in and out of the rails can be very hard on the nails. You can use the orange selector tool and it's probably easier to first get alternate pushers out, then the ones in between. There's also a black, three-eyelet transfer tool which is grooved to bring out a single pusher. However, I find the PAT (Pusher Alignment Tool) invaluable for this job. It's available from Alice Wilmshurst who advertises in **Market Place** in this magazine, very useful - not only for bringing pushers out of the rail, but also for putting them back into the rail in one fell swoop. Until next time, good luck with your patterns. ■

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Knitter's Browse

The world keeps on knitting!

Frank Dineen takes his usual monthly meander around the machine knitting scene. This time, he's visited a number of exhibitions and has up-to-date news for us about The Guild of Machine Knitters.

You will all know, by now, of the death of **Andy Levick**. Sadly, I had only just begun to know her. We introduced ourselves at Alice Wilmshurst's Show in 1997, when Janet and I first showed **The Guild of Machine Knitters** to an unsuspecting world. Andy was a supporter from the word go. She never did become a member, but she was 100% in favour. After that, we had several long conversations on the 'phone - to the greater benefit of BT - and I will miss her. Those who had known her longer will have suffered a greater loss and many Passap knitters will find her irreplaceable. Heavenly harps will probably be rapidly replaced by knitting machines!

and ample opportunity to talk to designers and suppliers. I do find that people, including myself, are disinclined to spend when they are being pushed from pillar to post.

Several knitters said that they were disappointed with the fashion show. They did not like the new venue and there was little about the designs on view that excited them. I cannot comment, because I was too busy to attend. However, I would have thought that travelling up an escalator to the first floor was a great improvement on going downstairs - then facing a walk outside, often in the cold, wind and rain to come back into the show from outside!

What next? Ah yes... Selsdon. Anyone who went will agree that this was a show to be enjoyed on different levels. The architect who designed that school surely suffered from a stair fetish! I've never seen so many flights of stairs in one school hall in my life. I feel it was the main disadvantage of this venue. The advantage was that all the stalls were contained within just three areas and there was plenty of room in which to move. Tea, coffee and snacks were available all day at reasonable prices and there was plenty of room to sit down and rest weary legs and feet. The chairs were the most comfortable I have come across on any school premises. None of your cheap, stacking rubbish!

edge of knitting and sewing - but with little awareness of design. Today, they apparently arrive with portfolios of designs - but with no knowledge of how to put those designs into practice.

The result is that tutors, who should be teaching craft and design, are now having to pass on the basics of knitting and sewing. It seems to me that our whole education system has gone topsy turvey. Not long ago, polytechnics taught architects, draughtsmen, engineers and technicians. Today, the "polys" are called universities and see themselves as rivals to Oxford and Cambridge. Engineers, architects and draughtsmen are "blasts from the past". So, what

We desperately need volunteers to teach interested young people the art and craft of machine knitting

However, the world still keeps on turning, so back to the grindstone. January was a busy month. Jan and I duly did our bit at The Drayton Club. I think I called it The Cosham Club in the December edition. Silly me! We took along some of our collection of old or curious machines, talked about The Guild and spent a pleasant afternoon among serious and dedicated knitters. It was thoroughly enjoyable and for once, it wasn't raining!

What a month it was for rain. Back in October, I told Jan that we were going to have a wet winter - but even I did not expect it to be as bad as it has been here in the South. We have been lucky on days when we planned outings. On the two days we attended Sandown Park, it was dry and bright and the day of the Selsdon Show was mainly dry.

What was the verdict? At Sandown Park I suspect the gate was down again this year, but that had its benefits. Most knitters I talked to were happy, because they had room to move

I was very impressed by the "wearable art" displayed by both **Richmond** and **Morley Colleges**. There was some serious stuff there, by some very good designers. More power to their elbows! Talking of designers, it's a pity to see fewer of them displaying their wares this year. Two of my personal favourites, **Barbara Faulkner** and **Ann Durkan** were missing. **Carl Boyd** has been forced to take employment. He tells me that it is so nice to have a regular wage packet at the end of the week. Having worked for myself, I know just what he means!

The Guild had a very successful show. Recruitment continues to rise and our database of clubs in the UK is growing. Don't forget, if you are moving into a new area and looking for a club, contact us. Again, if you are a club secretary and would like us to put your club on our database, please get in touch. You can telephone 01705 475251 and you do not need to be a Guild member to take advantage of this facility.

We took our sock machine with us, as a subject for discussion and we could have sold it several times over - such was the interest. If anyone has one for sale, I can probably put them in touch with a buyer! Selsdon was a happy show. It always is, but I hope it won't be long before we are back at the old venue. Pity about the seats though!

For now, I am looking forward to Summerbee. I wonder if I shall get the job of parking attendant again this year? Took me ages to get the tyre marks off. Park a bit more carefully this year, will you girls? The Guild will be there and on March the 6th, The Guild of Machine Knitters will be one year old, now with over 500 members. Haven't we done well? Of course, numbers aren't everything - but a sound membership gives us a chance to achieve something worthwhile.

I was reading an article only the other day concerning the teaching of crafts such as knitting. Apparently, in past years, students came with a sound knowl-

edge of knitting and sewing - but with little awareness of design. Today, they apparently arrive with portfolios of designs - but with no knowledge of how to put those designs into practice.

That's where The Guild comes in. I think we desperately need volunteers to teach interested young people the art and craft of machine knitting - either in schools, or anywhere else. It's not necessarily just individual knitters we need - can your club help, perhaps? Think about it and call me. It's something you can ring me up about, because ideas are just as welcome as people. I'd be pleased to hear of any other ways in which The Guild can make itself useful.

There is much to be done, if we are going to put this craft back up where it belongs. So, let every reader think about what they can do to inspire someone else to get knitting. Me? I'm going back to bed. All this inspiration is hard work. TTFN! ■

Terry's Corner

Making Stitches

It's back to basics this month, as **Terry Mason** explains the formation of stitches on a machine. All machine knitters need this down-to-earth information, to fully understand how their machine works and how stitch patterns are produced.

Hello again. By the time you read this, it will be well into the New Year. As you know, we all write our articles well ahead of time and I'm just reading my December Issue. There was a nice letter from **Patricia Bee**, who wrote that she had enjoyed one of my articles - but also said that, until then, she thought that all that I did was make discs. Well, let me tell you a little more about myself!

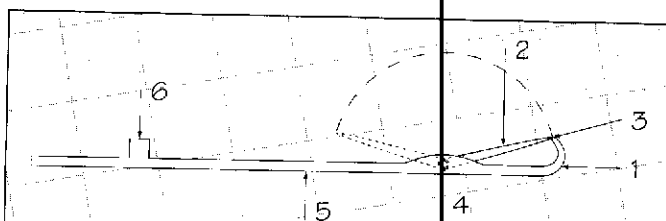
Unfortunately, I live by myself now, so I have to go shopping, cook and do a bit of laundry from

time to time. I also have to keep the house tidy - but I am not very good at this so, if any of you are over here and feel like calling in, then you have to bring a duster!

There is also the garden to look after. The soil is very heavy and it used to be hard to keep weeds away. Every time I went on holiday, I'd come back to see weeds at a great height and in profusion and I have felt in despair so many times. This year though, I spent a couple of days digging out the deep-rooted weeds and then covered the whole lot with a

thick layer of Chopped Bark - and it works beautifully! Do try it if you have a constant struggle in

the garden. It will leave you more time for your machine and, after that diversion, let's get knitting!



THE LATCH NEEDLE

Here is a diagram of such a needle and I'm going to let you know the names of all the parts. You need to remember them, not only for your own reference, but also to follow the next couple of articles that I'll be writing for you!

1. The Hook

This does play a small part in loop formation, but its main function is to pull a new loop through the previous loop.

2. Latch

This can swing between the two positions shown. In the open position, it works like a hooked needle - in much the same way as a crochet hook. However, when closed, it operates like a darning needle.

3. The Spoon

If you look at the latch on a needle, you will find that the end is, indeed, like a small spoon. This is to ensure that the latch is in correct contact with the hook.

4. The Rivet

This is clearly a small pivot that allows the latch to move freely. These are the very important parts of your needle and, if any of them are damaged - well, there is trouble ahead!

5. The Stem

This not only gives the needle the appropriate length for the machine, but is also used on some machines for positioning the loop in loop formation.

6. The Butt

This is used to guide the needle along the cam tracks in your cam box, to give the necessary movement.

HOW DOES IT WORK?

Even though the action is simplified, the same operations take place as on a hand knitting needle and the diagrams below show this. Before the needle can go through the motions, it must have a loop of yarn over the hook. This is why you have to cast on with waste yarn and hold the partially formed loops with your nylon cord. (I always did this at a loose tension, which made the withdrawal of the cord, or any old yarn, easier!) Alternatively, we can hang on the cast-on comb and weights to cast on.

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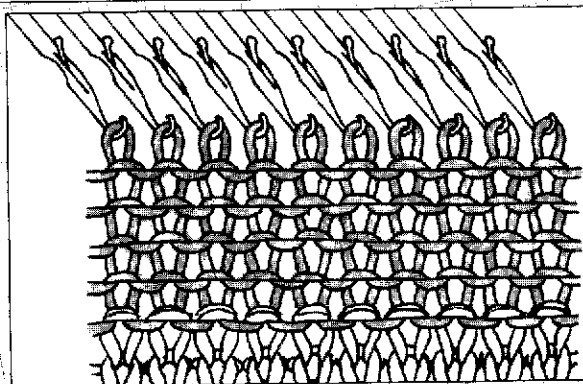
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MAKING STITCHES INTO FABRIC

Obviously we cannot do much with a single line of loops, but as you see from the next diagram, the loops from one needle carry on to the next. For this to happen on a latch needle machine, each needle goes through a different stage than those alongside it. (By the way, I'll be coming back to this diagram next time, when we can see how knitted fabric is really formed.)



MAKING A TUCK STITCH

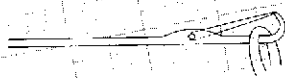
There is more than way of doing this, but your machine will go through a sequence that we call tucking in the hook.

MAKING A STITCH

As we well know, knitting means the making and interlocking of a lot of loops. This can be accomplished by hand and hand knitting involves quite an intricate action as we push a needle into a stitch, take the yarn over, pull it through and slip off the new stitch. This movement must still be done on a machine, but the action is simplified for us. We start off with many more needles and although there are quite a number of different types in use, a popular one used on domestic machine is similar to The Latch Needle (see left).

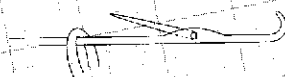
SEQUENCE

Set to start



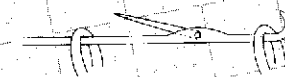
CLEARING

The needle moves forwards and the loop, held in place by the small wheels on the cam box, in effect moves backwards to open the latch and move the loop over and on to the stem.



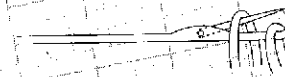
FEEDING

New yarn is placed across the hook and is pulled into the start of a new loop by the previous loops and the sinker pegs.



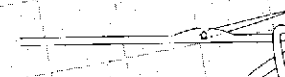
LANDING

The needle moves backwards and the loop on the stem closes the latch and moves on to it.



KNOCKOVER

The needle continues its movement. The loop on the latch moves over the end of the needle to complete the formation of a new stitch.

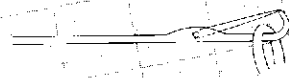


You will notice that I have used the word *knockover*. It's a expression used in Industrial Knitting; the term cast off is perhaps a better word to use in domestic machine knitting.

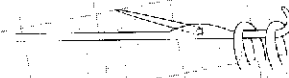
It's important to realise that this sequence must be completed for any stitch to be made. (We may, however, do various things within the sequence. We have to - or how else would we knit tuck, slip, lace and so on?) It's also vital to remember that the latch must be open so that new yarn can be placed across the hook. This is the important job left to the long brushes on the cam box and it's also another reason for the spoon at the end of the latch. As its end is slightly over the tip of the hook, it can easily be pushed open.

TUCKING IN THE HOOK

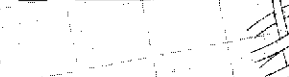
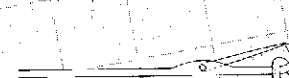
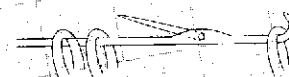
We start as before, but the needle makes just a half rise. This is sufficient for the yarn to feed into the hook, but not enough for the stitch to clear the needle as it descends.



There are now two loops in the hook, one new loop and one held from the previous row.



As the cam box passes over the next time, the needle will rise sufficiently for clearing to take place and the stitch formation will be completed. We can, of course, hold on to the loops for more than one row, but never try holding for more than four rows.



MAKING TUCK STITCHES BY HAND

If we want to have tuck stitches just "here and there", we can bring a needle forward to holding position by hand and have the levers on the cam box set to leave it there. The previous loop is held in the hook and new yarn will form a loop over the stem. I'm not going to give you a diagram for this. Let it be your "homework" for the month to try it on your own machine and see what happens!

Some time ago, I did write quite a lot about Stitch Variations for *To & Fro* readers. I had many letters saying how much readers enjoyed the articles, so I must come back to the subject sometime for new knitters - especially now that *To & Fro* has joined *Machine Knitting Monthly*. By the way, I hope you like the new format of the magazine. Speaking personally, I think that it was a good decision on Annes part. Cheerio for now! ■

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Creation 6

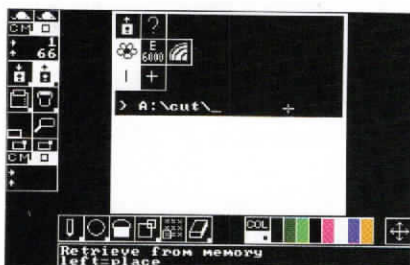
Troubleshooting

This is Eileen Metcalf's final article in her major series on Creation 6. She ends by helping us to solve some problems that might occur when we use the programme.

VIEWING AND SAVING TO FLOPPY DISKS

You may wish to view the patterns on a floppy disk or just retrieve the patterns individually from a disk and save them in the ME directory.

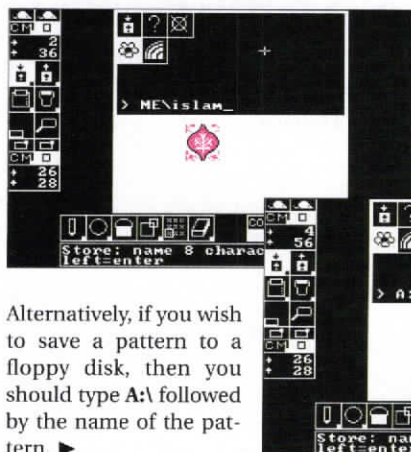
Go into Creation 6. Place the floppy disk in the drive. Backspace over ME so that there is nothing there. Now type A:\cut\



You can now use the question mark to retrieve the patterns from the disk.

NOTE On some disks you will only need to type A:\ if the pattern files are not in directories or folders. If in doubt try first one, then other and you should find the files.

If you wish to save the pattern in the ME directory, make sure you remember to change the directory name back to ME\ and give the pattern a name which you will recognise.



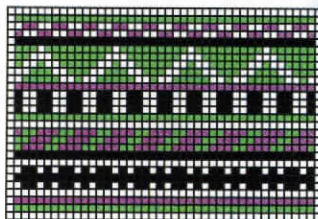
Alternatively, if you wish to save a pattern to a floppy disk, then you should type A:\ followed by the name of the pattern. ▶

TROUBLESHOOTING

There are some patterns which can cause problems for Creation 6 and we have to find a way around them. An example of this is a pattern which has more than two colours and begins with stripes, or a block of only two of the colours.

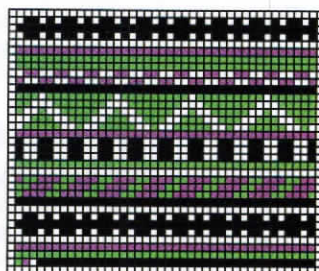
The program gets confused and thinks you only wish to knit with two colours in a row at all times and therefore will wish to change the colours you are using. This occurs only rarely and you may never come across the situation but just in case you do we offer a solution to the problem. Load the Multi pattern from the Metbury directory.

Shown below is an example of the type of pattern which can cause a problem when you wish to download it. If you try click on Knit a Pattern then on Colour Sequence All Right. The colours will not show, or the screen will show many colour changes.

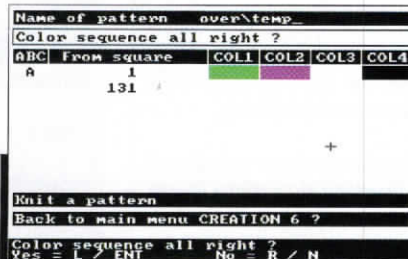


To solve the problem we have to copy the pattern several times, each time carefully placing the pattern higher than the one below. If you copy the pattern enough times to almost run from top to bottom of the screen it will be long enough to knit almost any garment. On the row below the pattern place a dot of each colour in the order you wish to use the colours beginning from the left edge. I find that filling the rest of the line with the fourth colour is an advantage. Save the pattern.

You will see the 'phantom' row more clearly in the enlarged illustration below.



When you click on 'KNIT A PATTERN' and then 'COLOUR SEQUENCE ALL RIGHT' the colours will show in the right way for four colour knitting. ▼



When the pattern is downloaded to the console you have to tell the console that you wish to begin knitting the pattern from row 2, not from row 1 which is the

I hope that now you have worked through the lessons in this series, you will be able to use Creation 6 more effectively. There are many more facets to Creation 6 but the manual will give you guidance on using these - I have looked for areas which give the most problems to new users.

There is no substitute for watching someone else demonstrate and then trying the same thing yourself, but I hope I have helped you to learn to use Creation 6 without a teacher.



'phantom' row. As the pattern is now very long it will not repeat from the beginning so you will never knit the 'phantom' row.

How do you tell the console to begin knitting on row 2 of the pattern? This is the instruction shown on page 70 of the E6000 manual. It takes place in the Enlarge/Position section of the programming. When the console shows IN PATT. AT R 0 press the button on the console for number 2 then ENT.

WHEN TEXTURED FABRICS DO NOT KNIT CORRECTLY

You may find that when you download a pintuck or tuck fabric that the machine does not knit correctly, the wrong needles tuck or slip. The fabric may appear flat with very little texture or too heavily tucked or pintucked. The answer is to program the stitch pattern again but this time use the Colour Reverse option. You will find this at the end of the Alter function on the console. Answer No to all the first six options then Enter when the console shows Col Rev.

There is another way of dealing with the same problem. You can exchange the black and white colours within Creation 6 and save the pattern again before downloading. This has just the same effect as Colour Reverse on the console. ■

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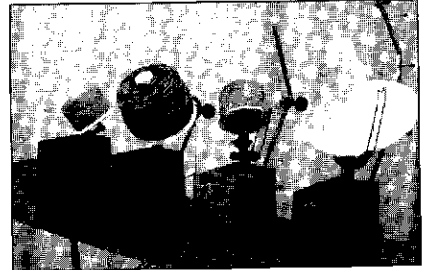
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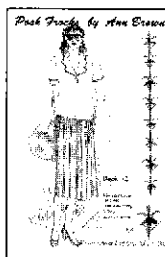
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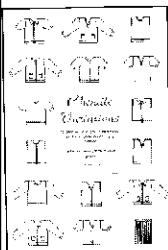
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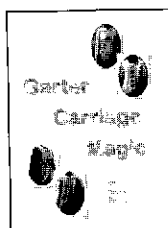
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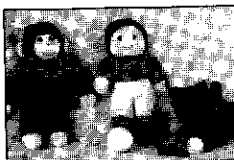
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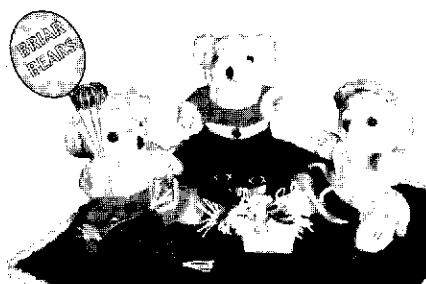
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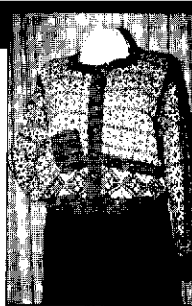
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Billy Bunny & Easter Chicks

Designed by Doris Elliot in 4-ply yarn

General Information

MACHINES

Suitable for standard gauge machines. Using a different gauge will produce a smaller or larger Bunny or Chick and require more or less yarn.

MATERIALS

Any 4-ply Yarn.

Bunny

Small amounts in White for hands, feet, head and ears and Mint Green for body, with Black to embroider features.

We added a ribbon bow.

You will also need a small amount of stuffing.

Chick

Small amounts in Green for base, Yellow for body and Orange for beak, with Black to embroider eyes. A small amount of stuffing (optional).

MEASUREMENTS

Finished Bunny is 27 cm, 10½ in tall, Chick is 7 cm, 3 in tall.

TENSION

No need to knit a tension swatch! Use tension dial setting given in the instructions.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 59.

NOTES

- a) We used knit side of knitting as right side.
- b) When casting on all pieces, we suggest that you leave a suitable length of yarn to use for making up.



BUNNY

TO KNIT LEGS

Push 20 Ns at left of Centre 0 to WP. * Using White, cast on by hand (e-wrap). Set RC at 000. Using Tension 7, K 6 rows. Change to Mint Green and K 30 rows *. Push Ns to HP and set carriage so they do not knit. Push 20 Ns at right of Centre 0 to WP. Work from * to *.

BODY

Push Ns from HP to UWP and set carriage to knit across all Ns. Using Mint Green, K 42 rows.

HEAD

Change to White and K 26 rows for the Head.

EARS

Push 20 Ns at left to HP and cont on rem sts for first ear. K 16 rows. Break off yarn leaving a long end. Thread end through loops of last row and remove sts from

machine. Push Ns at left from HP to UWP and knit second ear to match first.

ARMS (KNIT 2)

Push 20 Ns to WP. Using Mint Green, cast on by hand (e-wrap). Set RC at 000. Using Tension 7, K 20 rows. Change to White and K 6 rows. Using WY, K a few rows and release from machine. Push 10 Ns to WP. With P side facing, replace 2 sts from last row worked in main yarn on to each N. K 1 row then break off yarn leaving an end. Thread end through loops of last row and remove sts from machine. Pull up tightly and join securely, then join ear seam from top of ear down to top of head.

TO MAKE UP

We suggest that you stuff the Bunny firmly and neatly as you work. You'll probably find it eas-

ier than making up the toy, then trying to stuff it from head to toe. Join the seam around the foot, then the leg seams and stuff. Join the back seam to form the body and stuff. Sew a few small stitches across the base of each ear and pull in slightly to round off the top of the head. Join the head seam, stuffing the head firmly as you sew. Run a thread around the join between the body and head and pull in slightly for the neck. Embroider features. Join the arm seams and stuff, then sew across the top of the arms and attach arms to body. Tie a short length of ribbon around neck and fasten in a bow.

EASTER CHICKS

TO KNIT

Push 31 Ns to WP. Using Green, cast on by hand (e-wrap). Set RC at 000. Using Tension 7, K 8 rows.

BODY

Change to Yellow and K 2 rows. Using the e-wrap method, shape sides by inc 1 st at beg of every row until there are 47 sts. K 2 rows. Cast off 15 sts at beg of next 2 rows. 17 sts rem. K 4 rows then set machine to hold. Lift up the horizontal bar on either side of the 3 centre sts and place on to Ns. Push 7 Ns at each end to HP

and cont on rem centre 3 sts.

BEAK

Using Orange, K 3 rows over centre 3 sts. Shape sides of beak slightly by pushing 1 N to HP at opposite end to carriage on next 2 rows, then push 1 N back to UWP on foll 2 rows. K 3 rows. Lift the loops from first row knitted in Orange and place them on to centre 3 Ns to close beak. Weave the Orange yarn under and over the needles to secure, cut off Orange yarn.

HEAD

Set machine to knit across all sts and using Yellow, K 6 rows. Break yarn leaving a long end. Thread end through loops of last row and remove sts from machine.

TO MAKE UP

Join the seam to form the body and stuff. Tuck the head neatly into the body, then run a length of thread in and out of the loops to neaten. Fill the head, then tighten the stitches around the neck. Run a few small stitches around the join between Green and Yellow yarn, pull tightly and fasten off securely. To make the chick into an egg cosy, you simply join the seam, then stuff and finish the head, as above. Pull the cosy over the egg and allow the cast on edge and rows in Green yarn to roll. ■

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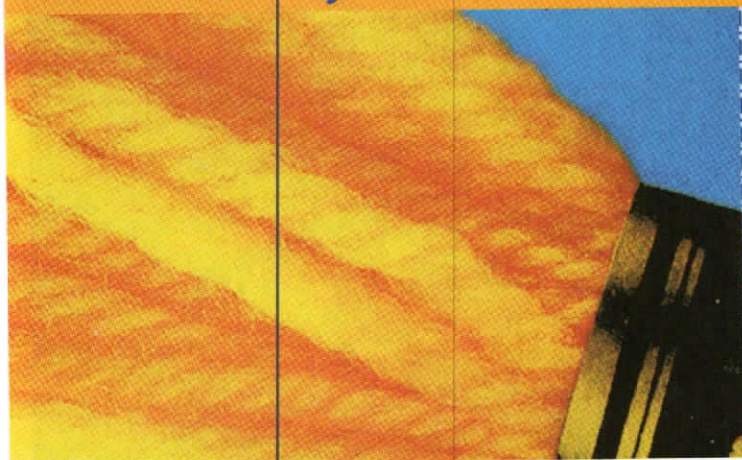
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Alphabet Sleeping Bag

An **MKM** design in **Denys Brunton** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

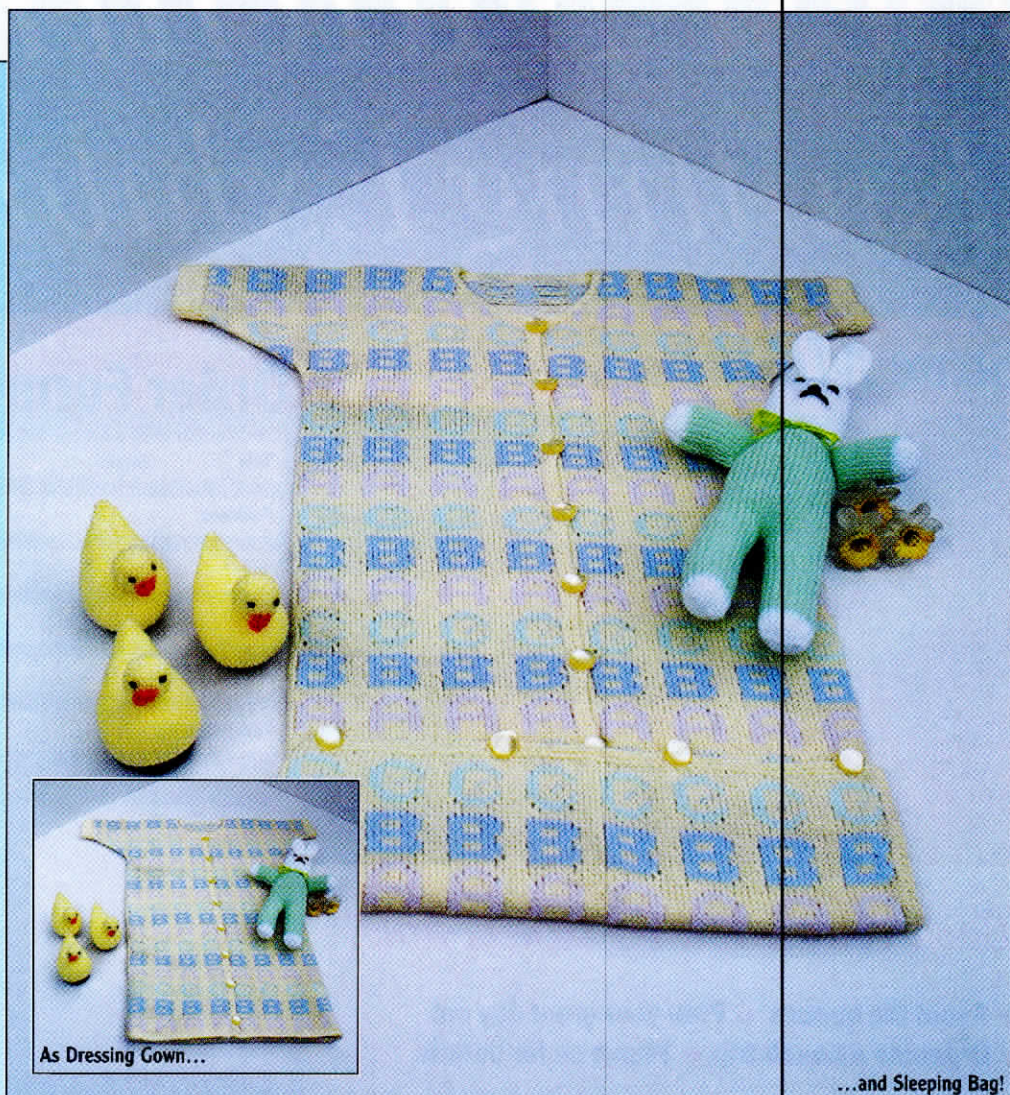
MATERIALS

Denys Brunton De-Lux 4-ply.
(Yarn Guide No.11.)
1 x 400 g cone in Lemon (MC).
Approx 50 g each in Pink (A),
Mid-Blue (B) and Mint (C).
12 small buttons.
Crochet hook.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Denys Brunton Designer Yarns, Victoria Mill, Station Road, Turton, Bolton BL7 0HB. Tel/Fax: 01204 852604.

PATTERN INFORMATION

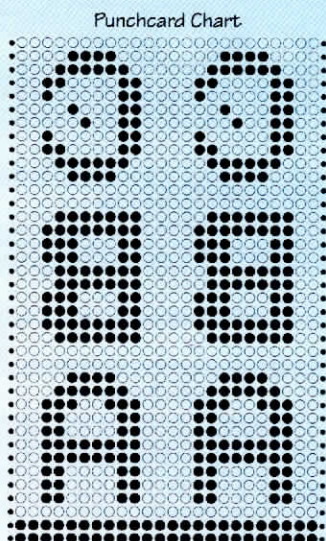
For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 59.



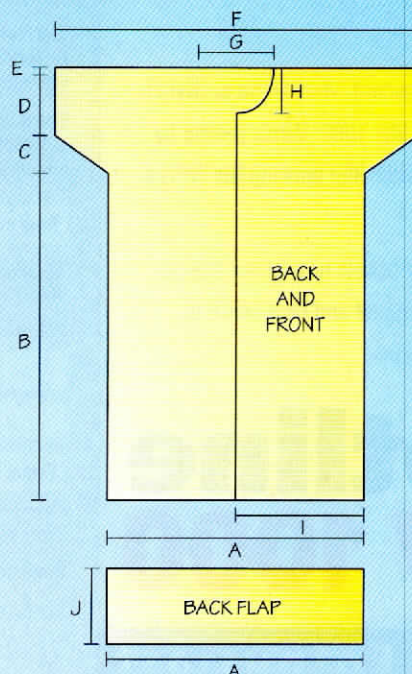
As Dressing Gown...

...and Sleeping Bag!

Diagrams



- A = 34 cm
- B = 43 cm
- C = 5.5 [6.5] cm
- D = 8 [10] cm
- E = 0.5 cm
- F = 48.5 [51] cm
- G = 10.5 [12] cm
- H = 6 cm
- I = 17 cm
- J = 10 cm



Knitting Instructions

MEASUREMENTS

To fit chest 46-51 [56-61] cm, 18-20 [22-24] in.

Actual size 67 cm, 26½ in.

Length to shoulder 56.5 [59.5] cm, 22½ [23½] in.

Sleeve seam 9 [10.5] cm, 3½ [4½] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **fol** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1, MT-2, MT-3** = one, two, three full sizes tighter than main tension; **MT+1, MT+2, MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **patt** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

- 1, 2 & 3 are extra fine yarns
Fine, medium and full bodied one ply yarn including 2/30s.
- 4, 5 & 6 are fine yarns
Fine, medium and full bodied two ply yarn including 2/16s.
- 7, 8 & 9 are fine to medium yarns
Fine, medium and full bodied three ply yarn including 3/8s.
- 10, 11 & 12 are medium yarns
Fine, medium and full bodied four ply yarn including 4/8s.
- 13, 14 & 15 are medium to thick yarns
Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.
- 16, 17 & 18 are thick yarns
Fine, medium and full bodied Aran knitting yarn including 12/8s.
- 19, 20 & 21 are extra thick yarns
Fine, medium and full bodied chunky knitting yarn including 16/8s.

KNITTING NOTES

- a) We used knit side of knitting as right side of garment.
- b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- e) On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN

K 1 row MC, 10 rows MC/A, 2 rows MC, 10 rows MC/B, 2 rows MC, 10 rows MC/C and 1 row MC. These 36 rows form patt.

BACK

Push 96 Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 155 rows. RC shows 156.

SHAPE SLEEVES

Inc 1 st at each end on every row until there are 136 [144] sts. K 28 [36] rows. RC shows 204 [216]. Cont in st st and MC.

SHAPE SHOULDERS

Cast off 53 [55] sts at beg of next 2 rows. Cast off rem 30 [34] sts.

BACK FLAP

Push 96 Ns at centre of machine to WP. With P side facing, replace sts from lower edge of Back on to Ns. Insert card and lock on 2nd row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt (starting with 2nd row). Set RC at 000. Using MT, K 36 rows and then cast off.

RIGHT FRONT

Push 48 Ns at right of centre 0 to WP. With carriage at right and using MC, cast on by hand. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 155 rows. RC shows 156.

SHAPE SLEEVE

Inc 1 st at right edge on every row until there are 68 [72] sts. K 9 [17] rows. RC shows 185 [197].

SHAPE NECK

Cast off 5 [7] sts at beg of next row. Dec 1 st at neck edge on every row until 53 [55] sts rem. K 8 rows. RC shows 204 [216]. Cont in st st and MC. K 2 rows. Cast off.

LEFT FRONT

Work as for Right Front reversing shaping by reading left for right.

CUFFS

Join shoulder seams. Push 40 [46] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 10 rows. Using MT, K 1 row. Using MT-3, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. With P side facing, pick up 40 [46] sts along lower edge of sleeve and place on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams, leaving back flap open. Using crochet hook and MC and beg at one side seam, work a row of double crochet around all open edges. Then work a second row of double crochet, making 4 button loops on back flap, one at each corner, with the other 2 evenly spaced between. Make 8 button loops up right front edge, one at top and bottom with the others evenly spaced between. Fold back flap up on to front and sew on buttons. Give final light steam. ■

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Bedford MK41 7LE

Tel: 0181-646 2244

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Came into effect on 1 January, 1978 and requires all advertising by people who sell goods in the course of business to make the fact clear. From the date consumers should be able to tell whether an advertisement relates to the sale by a trader or a private seller. It is the responsibility of the advertiser to comply with the order. It is an offence for which you may be prosecuted not to advertise the fact you are a trader.

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Market Place

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1986	1987	1988
Vol.9 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐	Vol.10 No.1 ☐ No.2 ☐ No.3 ☐	Vol.11 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐
1989	1990	1991
Vol.12 No.1 ☐ No.2 ☐ No.3 ☐	Vol.13 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐	Vol.14 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐
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1988	1989	1990
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1991	1992	1993
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1994	1995	1996
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FEB-MAR ☐ APR ☐ MAY ☐ JUN ☐ JUL ☐ AUG ☐ SEP ☐ OCT ☐ NOV-DEC ☐	JAN-FEB ☐ MAR ☐ APR ☐ JUL-AUG ☐ JUN ☐ OCT ☐ NOV-DEC ☐ ISS-10 ☐ ISS-11 ☐	

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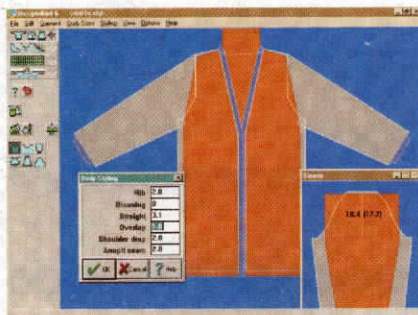
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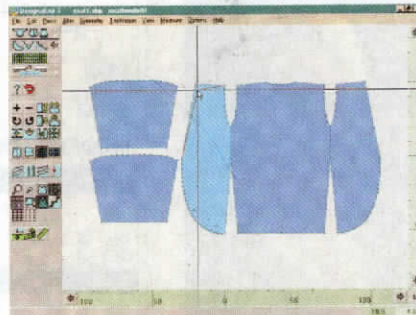
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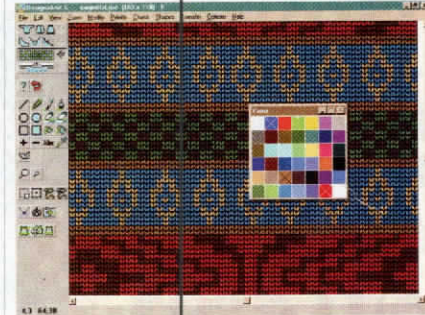
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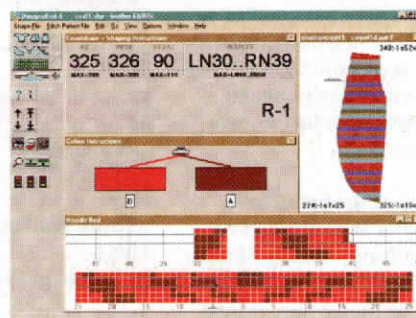
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- Design multi-coloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following

minimum requirements:

- 386, 486 or Pentium IBM-compatible PC
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- 256 colour SVGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
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Soft Byte Ltd., Quarry Lane, Nantmawr, Nr. Oswestry, Shropshire SY10 9HH.

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